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JOE WEBER

presents

A ROMANTIC COMIC OPERA

EILEEN

Book and Lyrics by

HENRY BLOSSOM

MUSIC BY

VICTOR HERBERT

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NEW YORK

PRINTED IN U. S. A.

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I Might Be Your Once In A While
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Lullaby
I Don't Want To Go Home
Someone Like You
How Do You Get That Way
My Idea Of Something To
Go Home To
Tip Your Hat To Hattie

BABETTE

My Lady 'Tis For Thee
There Once Was An Owl
My Honor And My Sword
My Lady Of The Manor
Where The Fairest Flow'rs
Are Blooming

BABES IN TOYLAND

Toyland
I Can't Do The Sum
Floretta

CINDERELLA MAN

Out Of His Heart He Builds a Home

DREAM GIRL

Bubble Song
My Dream Girl
At The Rainbow's End
If Somebody Only Would Find Me
My Hero

DUCHESS

Cupid Tell Me Why
If I Should Dream Of You
I'm Such a Romantic Girl
Land Of The Sultan's Dreams

EILEEN (Hearts Of Erin)

When Love Awakes
Eileen Alanna Asthore
Free Trade And A Misty Moon
I'd Love To Be A Lady
Ireland My Sireland
(When Shall I Again See Ireland)
Irish Have a Great Day Tonight
Life's A Game At Best
Thine Alone (Duet 60c)
Too-Re-Lo-Lo-Lo
Cupid The Cunnin' Pandeen
My Little Irish Rose
Stars And Rosebuds
When Ireland Stands Among
The Nations Of The World
Dinny's Serenade
Glad Triumphant Hour
My Good Friends Of Erin's Isle

ENCHANTRESS

To The Land Of My Own Romance
They All Look Good When They're
Far Away
Art Is Calling For Me
Come, Little Fishes

FOLLIES OF 1917

Can't You Hear Your Country
Calling

FOLLIES OF 1920

Love Boat
When The Right One Comes Along

FOLLIES OF 1921

In Khorassan
Legend Of The Golden Tree
Princess Of My Dreams

FOLLIES OF 1922

Weaving My Dreams

FOLLIES OF 1923

I'd Love To Waltz Through
Life With You
Lady Of The Lantern
That Old Fashioned Garden Of Mine

FORTUNE TELLER

Always Do As People Say
You Should
Gypsy Jan
Gypsy Love Song (Duet 60c)
Romany Life

GIRL IN THE SPOTLIGHT

Catch 'Em Young, Treat 'Em
Rough, Tell 'Em Nothing
I Love The Ground You Walk On
It Would Happen Anyway
I Cannot Sleep Without
Dreaming Of You
I'll Be There
There's a Tender Look In Your Eyes
Somewhere I Know There's A
Girl For Me

HER REGIMENT

Some Day
Oh My
As The Years Roll By
If Things Were What They Seem
T'wixt Love And Duty
Soldier Men
American Serenade
Art Song
Vive La France
Nerves
Superlative Love
Girl Behind The Gun
Little Farm In Normandy

IT HAPPENED IN NORDLAND

Absinthe Frappe
Knot Of Blue
Oyaneetah
Little Class Of One

LADY OF THE SLIPPER

Just Love Me All The Time
Just You And I In Dreamland
Princess Of Faraway

LITTLE OLD NEW YORK (Picture)

Little Old New York

MLLE. MODISTE

Hats Make The Woman
If I Were On The Stage
I Want What I Want When I Want It
Love Me—Love My Dog
The Time And The Place
And The Girl
Kiss Me Again (Duet 60c)
Mascot Of The Troop

MISS DOLLY DOLLARS

It's All In The Book You Know
Miss Dolly Dollars
It Keeps Me Guessing All The Time
Life's A Masquerade
A Woman Is Only a Woman
But a Good Cigar Is a Smoke
American Music

MY GOLDEN GIRL

I Want You
Little Nest For Two
My Golden Girl
Darby And Joan
Ragtime Terpsichore
Oh Day In June
I'd Like a Honeymoon With You
A Song Without (Many) Words
If We Had Met Before
Name The Day
In Venice
Shooting Star

NAUGHTY MARIETTA

Ah! Sweet Mystery Of Life (Duet 60c)
All I Crave Is More Of Life
If I Were Anybody Else But Me
Italian Street Song (Duet 60c)
I'm Falling In Love With Someone
Naughty Marietta
Neath The Southern Moon
Tramp! Tramp! Tramp!
Sweet By And By

OLD DUTCH

I Want A Man To Love Me
My Gypsy Sweetheart

THE ONLY GIRL

Be Happy, Boys, Tonight
When You're Away (Duet 60c)
When You're Wearing The
Ball And Chain
You're The Only Girl For Me
More I See Of Others
The Better I Like You

ORANGE BLOSSOMS

Kiss In The Dark, A (Duet 60c)
Way Out West In Jersey
Then Comes The Dawning
This Time It's Love
Legend Of The Glow-Worm
Lonely Nest
Dream Of Orange Blossoms, A

OUI MADAME

He Wanted To Go And He Went
If I Saw Much Of You
My Day Has Come
Over The Garden Wall
Play Me Something I Can Dance To
When You Know Me Better
Where Were You
Wooing Of The Violin, The
Every Hour Away From You Is
60 Minutes Lost

PRIMA DONNA

Everybody Else's Girl Looks
Better Than Mine
I'll Be Married To The Music
Of A Military Band
You'd Be Surprised

PRINCESS PAT

All For You (Duet 60c)
For Better Or Worse
I Need Affection
Love Is The Best Of All
Neapolitan Love Song
There's A Message Of Love
In Your Eyes

THE RED MILL

Because You're You (Duet 60c)
Every Day Is Ladies Day With Me
Gooda-Bye John
I'm Always Doing Something
I Don't Want To Do
In The Isle Of Our Dreams
Moonbeams (Duet 60c)
Streets Of New York
When You're Pretty,
The World Is Fair
You Can Never Tell About A Woman

ROSE OF ALGERIA

Ask Her While The Band Is Playing
Love Is Like A Cigarette
Rose Of The World
Twilight In Barakeesh

SINGING GIRL

If Only You Were Mine
Love Is Tyrant

SKY HIGH

Give Your Heart In June Time

TATTOOED MAN

Boys Will Be Boys And
Girls Will Be Girls
Hear My Song Of Love
Nobody Loves Me

VELVET LADY

I've Danced To Beat The Band
Life And Love
Logic
There's Nothing Too Fine For
The Finest

VICEROY

Just For Today
We'll Catch You At Last

WHEN KNIGHTHOOD WAS IN

FLOWER—(Picture)
When Knighthood Was In Flower

WHEN SWEET SIXTEEN

Wild Rose

WONDERLAND

The Only One

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Molly
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Mary Come Over To Me
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EILEEN

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JOE WEBER
Presents
A Romantic Comic Opera
in Three Acts

EILEEN

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Staged by FRED G. LATHAM

CAST OF CHARACTERS

CAPTAIN BARRY O'DAY	Vernon Stiles
SIR "REGGIE" STRIBLING	Algernon Greig
DINNY DOYLE	Scott Welsh
LANTY HACKETT	Harry Crosby
"HUMPY" GROGAN	John B. Cooke
SHAUN DHU	Greek Evans
MICKEY O'BRIEN	Joseph Dillon
COLONEL LESTER	Edward Martindel
BIDDY FLYNN	Josie Claflin
ROSIE FLYNN	Louise Allen
LADY MAUDE ESTERBROOKE	Olga Roller
EILEEN MULVANEY	Grace Breen
MARIE Her maid	Paullette Antoine
MYLES A footman	Thomas Mann
PETER The Piper	Francis X. Hennessy

Fishermen, Redcoats, Smugglers, Guests, Tenantry,
Servants, etc, etc.

MUSICAL DIRECTOR	Arthur Kautzenbach
GENERAL MANAGER	W. H. Oviatt

— Locale —

ACT I

At the Sign of the Black Bull — Morning

ACT II

Interior of the Castle — Afternoon

ACT III

Gardens of the Castle — Evening



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IN THIS SCORE I HAVE NOT MADE USE OF ANY TRADITIONAL IRISH AIRS, BUT HAVE ENDEAVORED, TO THE BEST OF MY ABILITY, TO WRITE ALL "IRISH" NUMBERS IN THE CHARACTERISTIC SPIRIT OF THE MUSIC OF MY NATIVE COUNTRY—IRELAND.

VICTOR HERBERT.

Allegro Vivo

Overture

VICTOR HERBERT

ff sfz

sfz

fp molto cresc.

f

fff

Tympani Solo

ff

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8



First system of musical notation. The treble clef staff begins with a piano introduction marked *8*. The melody features eighth and sixteenth notes, with a *sfz* (sforzando) dynamic marking. The bass clef staff provides a harmonic accompaniment with chords and moving lines, marked with a forte *ff* dynamic.

8



Second system of musical notation. The treble clef staff continues the melodic line with various articulations. The bass clef staff maintains the accompaniment. A *sfz* dynamic marking appears in the treble staff towards the end of the system.

8



Third system of musical notation. The treble clef staff shows a continuation of the melodic theme. The bass clef staff includes a triplet of eighth notes. A *sfz* dynamic marking is present in the treble staff.

8



Fourth system of musical notation. The treble clef staff features a triplet of eighth notes. The bass clef staff has a triplet of eighth notes. A *sfz* dynamic marking is present in the treble staff.

8



Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes a triplet of eighth notes. A *sfz* dynamic marking is present in the treble staff.



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. A "Brass" section is indicated in the fourth measure of the top staff.



Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. A *sfz* (sforzando) marking is present in the second measure of the top staff.



Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. A dotted line with the number 8 above it spans the first two measures of the top staff.



Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. A dotted line with the number 8 above it spans the first two measures of the top staff. *sfz* markings are present in the first and fourth measures of the top staff.



Fifth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. A dotted line with the number 8 above it spans the first two measures of the top staff. *sfz* markings are present in the second and fifth measures of the top staff.



First system of musical notation. The treble clef staff begins with an 8-measure rest, followed by a melodic line. The bass clef staff provides a harmonic accompaniment. The dynamic marking *sfz* (sforzando) appears in both staves.



Second system of musical notation. The treble clef staff continues the melodic line with an 8-measure rest. The bass clef staff features a melodic line with accents. The dynamic marking *ff* (fortissimo) is present in the bass staff.



Third system of musical notation. The treble clef staff has an 8-measure rest. The bass clef staff features a melodic line with accents. The dynamic marking *poco a poco* (poco a poco) is present in the bass staff, followed by *allargando* (allargando).



Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a melodic line with accents.



Fifth system of musical notation. The treble clef staff begins with an 8-measure rest, followed by a melodic line. The bass clef staff provides a harmonic accompaniment. The dynamic marking *tranquillo* (tranquillo) is present in the bass staff.



First system of the musical score. The right hand features a melodic line with a slur and a fermata. The left hand plays a steady eighth-note accompaniment. The tempo/mood is indicated as *poco a poco calando*.

poco a poco calando



Second system of the musical score. The right hand has a melodic line with a slur and a fermata. The left hand has a melodic line with a slur and a fermata. The tempo/mood is indicated as *Andante* and *Andante espressivo*. A harp symbol is present.

Andante
8
Andante espressivo
Harp



Third system of the musical score. The right hand has a melodic line with a slur and a fermata. The left hand has a melodic line with a slur and a fermata. The tempo/mood is indicated as *Andante* and *Andante espressivo*.



Fourth system of the musical score. The right hand has a melodic line with a slur and a fermata. The left hand has a melodic line with a slur and a fermata. The tempo/mood is indicated as *Andante* and *Andante espressivo*.



Fifth system of the musical score. The right hand has a melodic line with a slur and a fermata. The left hand has a melodic line with a slur and a fermata. The tempo/mood is indicated as *Andante* and *Andante espressivo*. The dynamics are marked *mf* and *cresc.*.

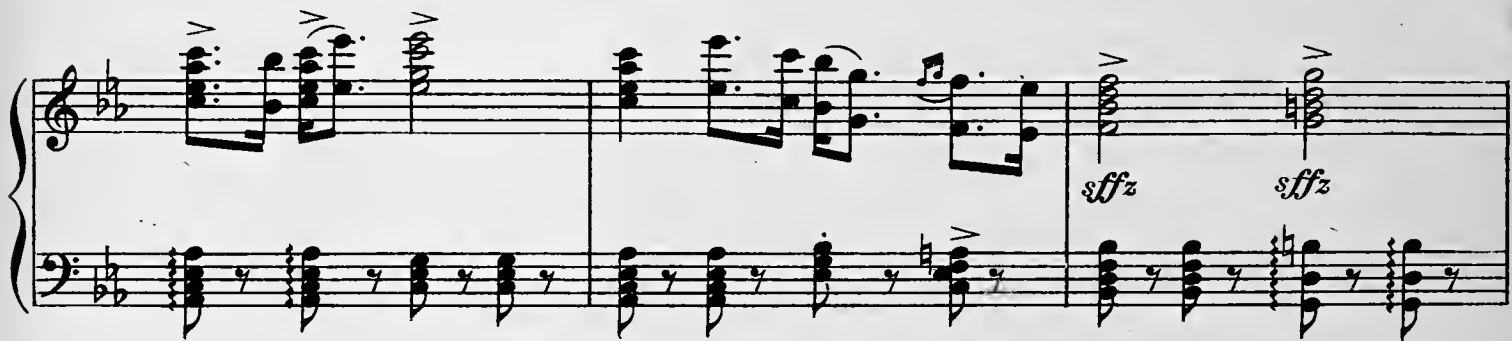
mf *cresc.*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 6/8 time and includes various chords and melodic lines. A fermata is present over a chord in the right hand.



Second system of musical notation. The tempo is marked **Allegro marziale**. The system includes a **ff** (fortissimo) dynamic marking and a fermata over a chord in the right hand.



Third system of musical notation. The system includes a **sffz** (sforzando) dynamic marking and a fermata over a chord in the right hand.



Fourth system of musical notation. The system includes a **rit.** (ritardando) marking, a **ff** (fortissimo) dynamic marking, a **sffz** (sforzando) dynamic marking, and an **allargando** marking. A fermata is present over a chord in the right hand.



Fifth system of musical notation. The tempo is marked **Allegro vivo**. The system includes a **f a tempo** (forte a tempo) dynamic marking and a fermata over a chord in the right hand.

First system of a musical score. The upper staff (treble clef) contains a melody with eighth and sixteenth notes, some beamed together. The lower staff (bass clef) contains a bass line with eighth notes and rests. A dynamic marking *ff* is present in the lower staff.

Second system of a musical score. The upper staff (treble clef) contains a melody with eighth notes and rests, with a measure marked with an 8 and a dotted line. The lower staff (bass clef) contains a bass line with eighth notes and rests, with a measure marked with a 2 and a bracket. A dynamic marking *fff* is present in the lower staff. A section labeled *(Tympani)* begins in the lower staff, followed by a *rit. ff* marking.

Tempo di Marcia

Third system of a musical score, marked *Tempo di Marcia*. The upper staff (treble clef) contains a melody with eighth notes and rests, with a dynamic marking *ff a tempo*. The lower staff (bass clef) contains a bass line with eighth notes and rests.

Fourth system of a musical score. The upper staff (treble clef) contains a melody with eighth notes and rests, with a dynamic marking *ff*. The lower staff (bass clef) contains a bass line with eighth notes and rests.

Fifth system of a musical score. The upper staff (treble clef) contains a melody with eighth notes and rests, with a dynamic marking *ff*. The lower staff (bass clef) contains a bass line with eighth notes and rests.



Opening Act I

No 1

Allegro molto moderato misterioso

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a piano (*ppp*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. Both staves feature a series of eighth and sixteenth notes, with some measures containing triplets and others featuring longer, sustained notes.

The second system continues the musical piece. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature remains one sharp (F#) and the time signature is 6/8.

The third system of musical notation shows a continuation of the piece. The upper staff has a melodic line with some longer, sustained notes. The lower staff continues with eighth and sixteenth notes. A piano (*ppp*) dynamic marking is present in the lower staff. The key signature is one sharp (F#) and the time signature is 6/8.

The fourth system of musical notation concludes the page. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. A piano (*ppp*) dynamic marking is present in the lower staff. The key signature is one sharp (F#) and the time signature is 6/8.

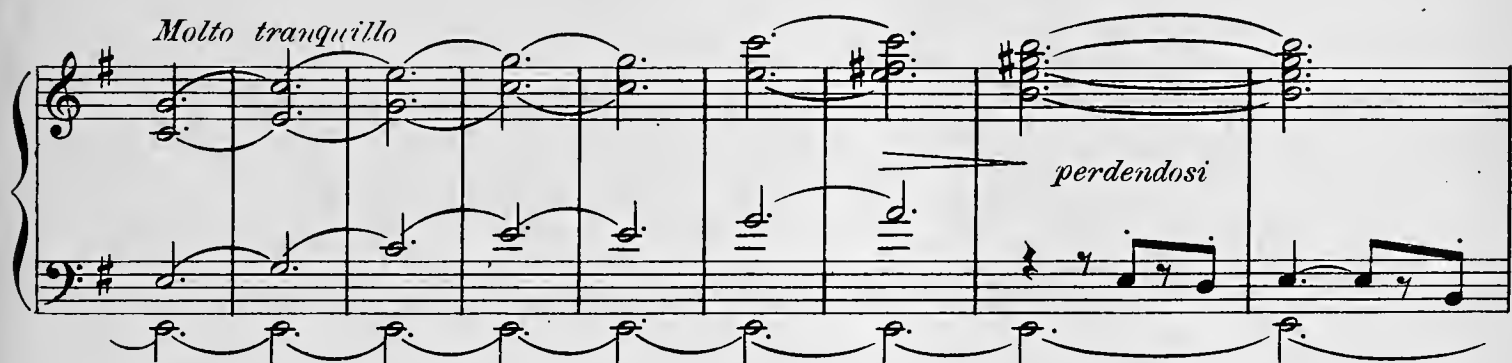




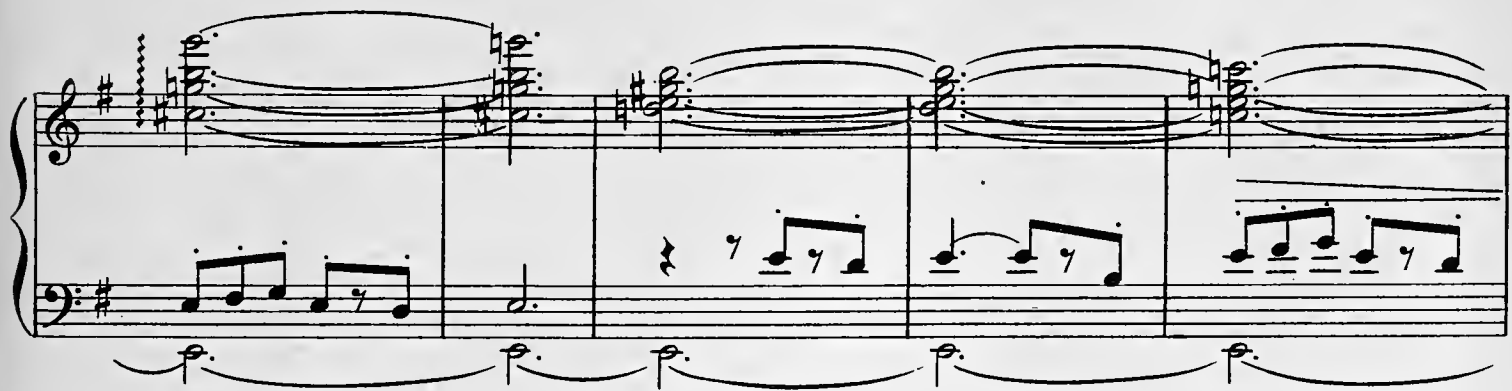
First system of musical notation. Treble and bass staves. Treble staff has a sharp key signature and a common time signature. The music features a series of eighth and sixteenth notes, with some measures containing triplets. A *ppp* (pianissimo) dynamic marking is present in the third measure of the treble staff.



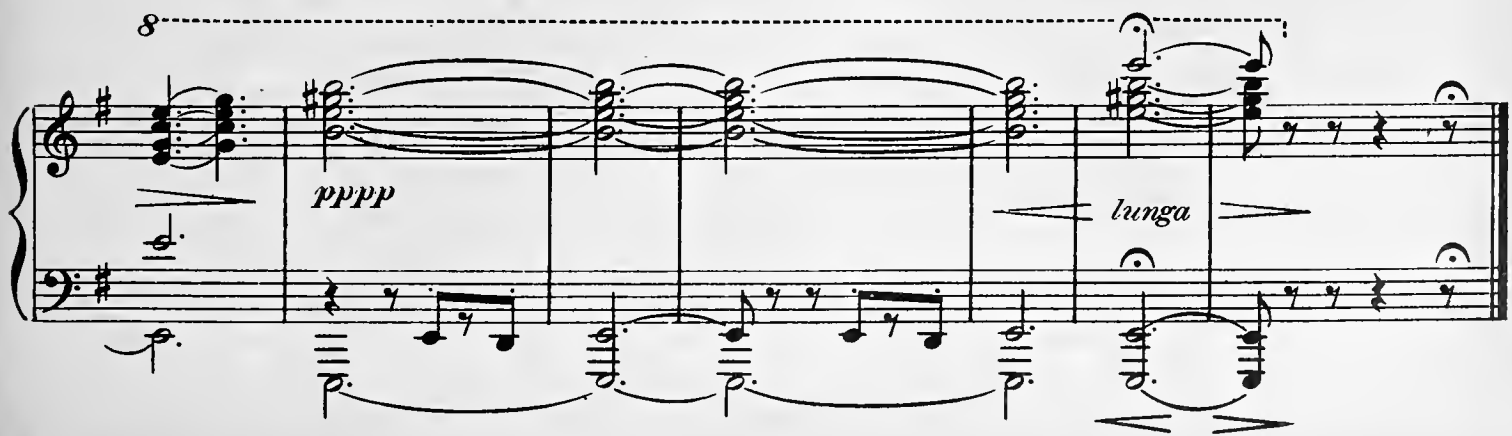
Second system of musical notation. Treble and bass staves. The music continues with similar rhythmic patterns, including eighth and sixteenth notes, and some measures with triplets. A *p* (piano) dynamic marking is present in the first measure of the bass staff.



Third system of musical notation. Treble and bass staves. The treble staff features a *Molto tranquillo* tempo marking. The music includes a series of chords and some moving lines. A *perdendosi* (fading away) marking is present in the third measure of the treble staff.



Fourth system of musical notation. Treble and bass staves. The treble staff features a series of chords and some moving lines. The bass staff features a series of eighth and sixteenth notes, with some measures containing triplets.



Fifth system of musical notation. Treble and bass staves. The treble staff features a series of chords and some moving lines. The bass staff features a series of eighth and sixteenth notes, with some measures containing triplets. A *pppp* (pianissimo) dynamic marking is present in the first measure of the treble staff. A *lunga* (long) marking is present in the third measure of the treble staff.

Free Trade And A Misty Moon

No 2

Shaun and Smuggler's Chorus

Moderato e molto marcato

SHAUN

While ships may sail the sea! —

TENORS

f >

While

BASSES

f >

CHORUS

f

f >

mf

f

f

While heav - en sends us a mist - y moon —

man of us — is — free —

Sure,

If France and Spain have some-thing we can use,
why not take it as a gra-cious boon?

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G, followed by a quarter rest, then a quarter note A, and continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including a long note with a fermata.

So, free of tax or du-ty.
Faith, 'twould be un-gra-cious to re-fuse! We—

The second system continues the musical piece. The vocal line has a brief rest before the lyrics 'So, free of tax or du-ty.' and then continues with 'Faith, 'twould be un-gra-cious to re-fuse!'. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like 'f' (forte) appearing in the left hand.

Allegro moderato

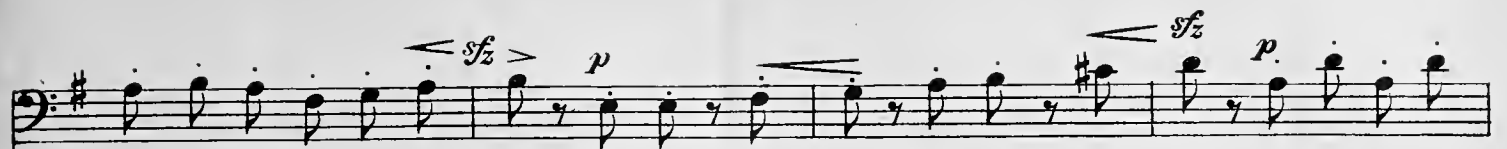
Then drink to the mist o'er the moon! _____

fetch a-shore our boot-y! to the mist!

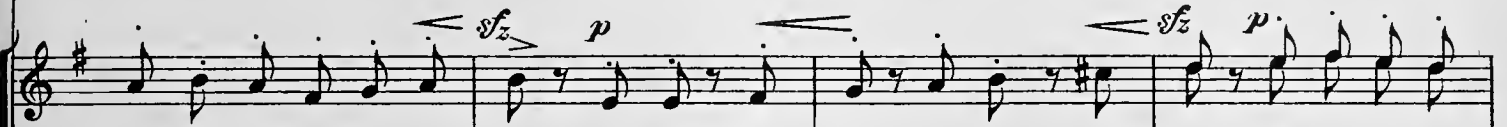
Och, here's the night that's black with rain, And wind and wave! The

Och, here's the night that's black with rain, And wind and wave! The

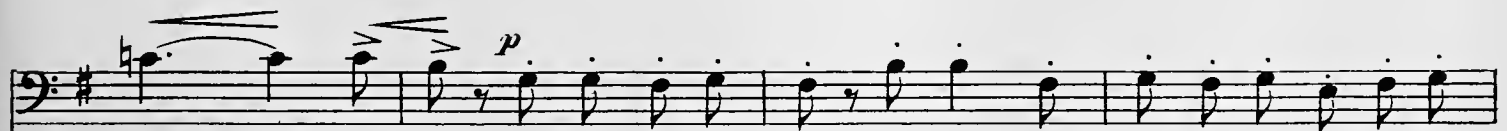
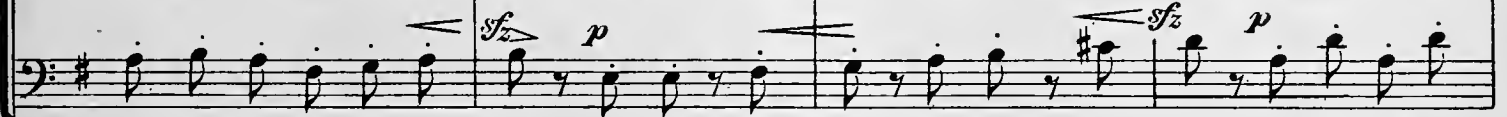
sfz *sfz* *f* *p*



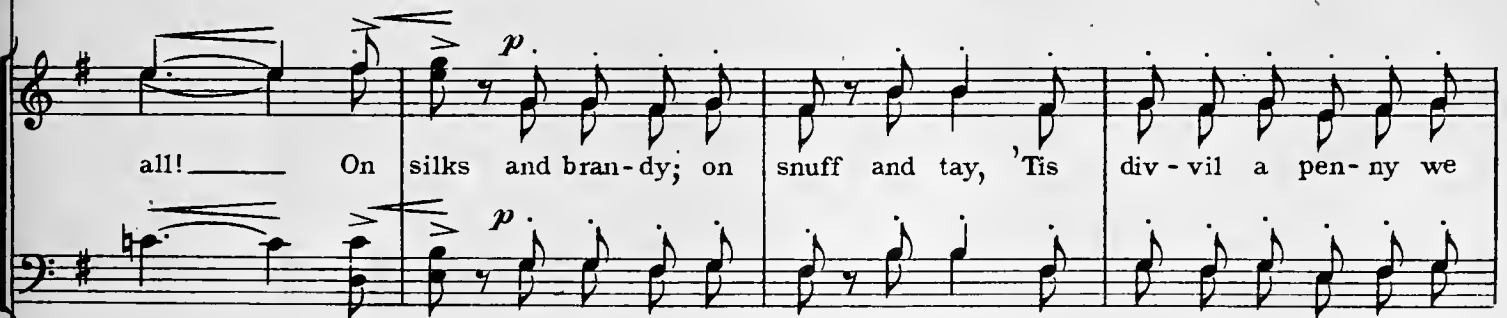
thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at



thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at



all! — On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we



all! — On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we



have to pay! Come then! "Caide, mil - le fail - te Fill up and we'll drink a -

have to pay! Come then! "Caide mil - le fail - te Fill up and we'll drink a -

roon! — Tra-loo! Tra- loo! — Free trade and a mist- y moon! —

roon! — Tra - loo! — Tra - loo! — Free trade and a, mist - y moon! —

(Shouted)

No 3

My Little Irish Rose

Moderato

Al - though I'm young and ver - y small,
But though with "blar-ney" they are free!

p *a tempo*

I've no fear of men at all! I just laugh and teaze and chaff, And
They don't whis - per "mar - ry me!" Yet I let them smile and get them

p *a tempo*

say "Aw, now - go on wid you!" They all try to steal a kiss,
all to think they've won my heart! Some day, though, I'll chance to find,

p *a tempo*

But when that has gone a - miss,
One who's of a dif - f'rent kind,

Each one cries and lies and sighs, "I —
One who'll say, "Now, name the day that

rit.

love you so, my I - rish Rose!"
you'll be mine, my I - rish Rose!"

a tempo

Ah

*molto rit.**a tempo*

Ros - ie! You're named for the flow'r that's just - ly famed for more of

p

sweet-ness and of love - li-ness Than an - y bud that blows! But,

sure, there's a thorn in my heart when you are scorn - in' it! For

'tis your love I'm dream - in' of, My lit - tle I - rish Rosel—

DANCE

*Piu mosso**p a tempo*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

The second system continues the musical piece. It includes dynamic markings such as *sfz* (sforzando) and *f* (forte). The treble clef melody shows more complex rhythmic patterns, including triplets and sixteenth notes. The bass clef accompaniment remains consistent with quarter notes.

The third system of musical notation continues the piece. It features a variety of note values and rests, maintaining the 2/4 time signature. The dynamics are consistent with the previous systems, with a focus on rhythmic clarity.

The fourth system of musical notation includes a triplet of eighth notes in the treble clef. Dynamic markings such as *fp* (fortissimo piano) and *sfz* are present. The bass clef accompaniment continues with quarter notes, providing a solid foundation for the melody.

The fifth and final system of musical notation on this page concludes the section. It features a *sfz* (sforzando) dynamic marking. The treble clef melody ends with a final chord, while the bass clef accompaniment provides a concluding rhythmic pattern.

Entrance Of Humpy Grogan

No 4

Lento misterioso

The musical score is written for piano in G major (one sharp) and common time (C). It consists of four systems of staves. The tempo and mood are indicated as 'Lento misterioso'. The score includes various dynamic markings: *pp* (pianissimo), *sfz p* (sforzando piano), and *pp* (pianissimo). The notation features a variety of note values, including eighth and sixteenth notes, as well as rests. There are also some unusual markings, such as a '7' above a note in the first system and a '3' above a triplet in the second system. The score is written in a style typical of early 20th-century musical notation.

No 5

Cupid, The Cunnin' Paudeen

Barry

Moderato e molto rubato

BARRY

Of course ye have heard of the Ro-man saints Like A-
Now, Cu-pid was up to all sorts of tricks, Be-cause

p *poco rit.* *a tempo*

pol-lo and Ven-us and Jun-o, — And Mars and Jove, And the
he was that cun-nin', re-mem-ber! — He found it sport of the

poco animato

hea-then drove, Whose mo-rals were, ar-rah, well, you know! —
rar-est sort When he could match May with De-cem-ber. —

ten.

Sure, but the cut-est of all of them Was the cun-nin' Pau-deen they called
Prince he would mar-ry to peas-ant girl, And in-deed, the de-light of his

Tempo I

"Cu - pid!" When he shot his darts In - to ach - ing hearts, They
life was To___ play his jokes up - on hap - less folks Who

pp

animato

rit.

fell in love!___ Some say he still is liv - in'___ And is
fell in love!___ Yet it must be re - lat - ed___ In re -

p a tempo

wait - ing for me — and you! — And if ev - er a chance he is
 gard to this sly lit - tle elf — That though half of the world he has

rit.

giv - in', — He'll pierce all our hearts through and through. Whe - ther he lives or is
 mat - ed, — He's nev - er been mar - ried him - self. — Doubt if you will that he's

a tempo

a tempo

dead and gone There is, on - ly one thing I am sure of: That soon or late, When we
 liv - in' still, But there's one thing, at least, I am sure of: That soon or late, When we

a tempo

meet our fate, We fall in love! —
 meet our fate, We fall in love! —

rit.

No 6

Finale Act I

Cue: "Hanging as well"

Moderato
*trem.**p sempre cresc.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and single notes, many of which are marked with a greater-than sign (>) indicating an accent. The lower staff is in bass clef with the same key signature and time signature, featuring a melodic line with eighth and sixteenth notes, some marked with accents. The tempo is marked 'Moderato' and the texture is 'trem.' (tremolo). The dynamic marking '*p sempre cresc.*' is placed above the lower staff.

① (Dinny enters with basket of eggs)
*Più mosso**p sempre cresc.*

The second system begins with a circled number 1. The tempo is marked '*Più mosso*'. The upper staff continues with a melodic line featuring many triplets, indicated by a '3' over the notes. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking '*p sempre cresc.*' is present at the beginning of the system.

(smashes eggs on Grogan's head)

The third system begins with a circled number 2. The upper staff continues with triplets. The lower staff features a series of chords, many of which are marked with '*sfz*' (sforzando), indicating a strong accent. The dynamic marking '*p*' (piano) is placed above the upper staff in the middle of the system.

Rose: Dinny, my eggs! Dinny: Take your eggs! etc. etc.

First system of musical notation, featuring a piano accompaniment with a treble and bass staff. The music is in 6/8 time and includes dynamic markings like *ff* and *sfz*.

③

Allegro Agitato (Shouts are heard off stage)

Second system of musical notation, marked **Allegro Agitato**. It features a piano accompaniment with a treble and bass staff, starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*).

④

Più mosso

Third system of musical notation, marked **Più mosso**. It features a piano accompaniment with a treble and bass staff, starting with a forte (*f*) dynamic.

Fourth system of musical notation, featuring a piano accompaniment with a treble and bass staff.

Fifth system of musical notation, featuring a piano accompaniment with a treble and bass staff, ending with a *sfz* dynamic marking.

Sixth system of musical notation, featuring a piano accompaniment with a treble and bass staff, including first and second endings.

Entrance of Lady Maude etc. etc.

⑤

8

ff *sffz* *sffz* *sffz*

8

ff *sffz* *sffz* *sffz*

MAUDE

This is most out-ra-geous!

Is there no one here!

⑥ Allegro Moderato

f *sffz* *sffz* *sfz a tempo*

Sees Barry and stops in sudden amazement

M.

BARRY *poco rall*(offers his hand)
a tempo

Your La-dy-ship! Per-mit me!

sfz *fp* *poco rall* *a tempo*

M. You! In Ire-land?

B. *a tempo* Yes, you know

Meno poco rit.

f sf a tempo

7

M. *MARIE (up stage)*

B. why! calling: "Oh, Mademoi-selle, she faint!"

f sf ff fp trem.

(Maude to Barry excitedly)

f Agitato

M. My niece, Ei-leen!

Barry starts up stage

(trem.) sf 8 declamato

pp più rit. molto rit. pp

⑨ Andante espressivo

(Harp)

B. *pp* BARRY

How won - drous!

B. How sweet and Oh! so fair!

CHORUS

See

⑩

mf

there! *p-* Oh look! She's *p* *8va.....*

in his arms so safe, safe from a -

8 *loco*

larms! A charm - ing pair. *rit*
charm-ing charm-ing pair. *p.*

8va..... *rit* *p.*

(Entrance of Sir Reggie)

⑪ Allegretto Moderato

loco
f ruvidamente
sfz
sfz
sfz

tr
sfz
tr
 ⑫
f

tr
sfz
sfz
sf

8va.
sfz
sfz

loco
 ⑬
sfz
sfz
sfz
sfz
sfz
dim

(Sir Reggie enters the House)
poco rall

Tempo giusto

A Woman (to Barry)

And who are you that's so

Tempo giusto

(14) *f*

sfz

3

3

3

. bold with your tongue?

(A Man)

1st Tenor

And so free with your stick?

8va.....

sfz

sfz

sfz

sfz

ffz

ff

B. (bowing) >

with pleasure!

D.

Wait a

CHORUS

ff

Yes, tell us, tell us.

ff

8

ff

f

fp

3

3

3

3

(Taking the stage)

B.

D.
 mo-ment, Sir! Oh hold your prate!

(A Woman)

Yes, let him speak!

B.

My friends! I'll tell you all! — I'm Bar-ry O' Day! —

Well! Well!

O' Day! He's Bar-ry O'

B

f *3* *3*

I'm back here to work for the

ff

Day!

f

ff

B

cause! _____ Are you

(16)

ff

ff

with me? It looks

ff Yes, we are!

sf *ff*

This system contains two staves of music. The top staff is a vocal line with lyrics 'with me?' and 'It looks'. The bottom staff is a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and features a melodic line with a slur and a triplet of eighth notes. The lyrics 'Yes, we are!' are written below the piano staff.

nev-er so bright That's the spir-it I love — for the

To a man we will fight.

(shouted)

This system contains two staves of music. The top staff is a vocal line with lyrics 'nev-er so bright' and 'That's the spir-it I love — for the'. The bottom staff is a piano accompaniment. The piano part features a melodic line with a slur and a triplet of eighth notes. The lyrics 'To a man we will fight.' are written below the piano staff. The system concludes with the instruction '(shouted)'.

mf cresc. *mp cresc.*

This system contains two staves of music, both of which are piano accompaniment. The left staff begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The right staff begins with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. Both staves feature complex rhythmic patterns, including triplets and slurs.

B

time is at hand!

molto rit

ff *sfz* *attacca*

Allegro Marziale

O'D

(17) Glad tri - um - phant hour! May the ty - rants' pow'r

mf

O'D

Now and for - ev - er - more be brok - - en! Hearts in sor - row tried,

O'D

rit. *a tempo*

Beat with lo - yal pride, Mind our slo - gan "E - rin Slan - tho - gal Go Bragh!"

rit. *a tempo*

May _____

ff Glad tri - um - phant hour! May the ty - rant's pow'r

(18) *ff*

_____ the ty-rant's pow'r be brok - en _____

now and for - ev - er - more be brok - en Hearts in sor - row' tried!

ff *ff*

The musical score is written for a voice and piano. The key signature has one flat (B-flat). The vocal part consists of two systems of staves. The first system has two staves with lyrics: 'Glad tri - um - phant hour!' and 'May the ty - rant's pow'r'. The second system also has two staves with lyrics: '_____ the ty-rant's pow'r be brok - en _____', 'now and for - ev - er - more be brok - en', and 'Hearts in sor - row' tried!'. The piano accompaniment is shown in two systems. The first system has two staves with a forte (ff) dynamic. The second system has two staves with a fortissimo (ff) dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

O'D

a tempo *allargando*

Mind our slo-gan "E-rin Slan-tho-gal Go

rit. *a tempo* *allargando*

Beat with lo-yal pride! Mind our slo-gan "E-rin Slan-tho-gal Go

rit. *f* *ff* *a tempo* *allargando*

8va.....

ff

O'D

mf *3*

Bragh!" — So friends! Proudly we stand Un-daun-ted still!

Bragh!" —

sfz *sfz* *mf*

19

O'D Glad to fight for our land. Through good or ill! Come! The time is now at hand.

To a man

fp

allargando
Glad - ly for our na - tive land! For the right, We'll brave - ly fight 'Gainst

we'll fight!

fp

O.D. *rit.* *a tempo ff tutta forza*

a - lien laws for Free-dom's cause! Ah! Glad tri - um-phank hour!

ff tutta forza

Glad tri - um-phank hour!

ff tutta forza

(20)

rit. *a tempo ff tutta forza*

May the ty-rant's pow'r Now and for-ev-er - more be brok - - en!

May the ty-rant's pow'r Now and for-ev-er - more be brok - - - en!.

sfz sfz

allargando

Hearts in sor-row tried! Beat with lo-yal pride, Mind our

Hearts in sor-row tried! Beat with lo-yal pride, Mind our

allargando *f* *ff* *8va*

a tempo *rit.* *a tempo*

slo-gan "E - rin Slan - tho - gal Go Bragh!"

slo-gan "E - rin Slan - tho - gal Go Bragh!"

a tempo *rit.* *a tempo*

a tempo *rit.* *a tempo* *ff* *ff3*

(Shaun Dhu rushes on)

Moderato spoken: Whist! Grogan!

(21)

pp rit

(Basses trem.)

a tempo

pp rit

p sfz

Meno

(22)

p.

ppp

attacca

Cue in style (Woman rushes on and shouts: "The Red coats!")

Allegro

Omnes: What!

(23)

f

sfz p

gva

A woman: The Red coats! They're surrounding the place!

8.....
 3
 3
sfz *ffz p* (24) Snare Dr. (off stage)
 Tempo di Marcia (Moderato)

(Dialogue during this march)
 8va.....
pp (25) *poco a poco cresc*

8.....

8.....

8.....
 1 2 3
f

(26) *cresc.* *f*

ff *ff* *sfz*

ff *sfz* *sfz a tempo*

*Meno**f*

BIDDY

COL.

What means this rab-ble?

Noth-ing, Colo-nel dear! "Her -

(27)

*Meno**sffz**sffz**tr*

3

p

B

self is call-ing on us,

La - dy Es-ta-brooke!"

*tr**tr**sffz*

Colonel (bowing)

*poco rit**a tempo*

MAUDE

COL.

Your La-dy-ship! I'm Colo-nel Les-ter! at your ser-vice!

Colo-nel

*poco rit**a tempo**p**poco rit**a tempo*

(28)

M

Col(bows to Eileen) Col.(to Maude)

Les-ter! This is Miss Mul - van - y!

Have these va-ga-bonds an-noyed you?

*p**sffz**fp*

poco animando MAUDE

M Oh no! They're all my friends! ———

We are! We

(29) *f poco animando* *sfs* *f* *sfs*

senza tempo (to Barry)

M But we must now be go-ing! Come James!

are! We are!

ff *ff* *senza tempo* *sfs*

(Sir Reggie enters from the house)

(stopping Barry)

*a tempo*Sir Reggie (spoken) "I am Sir
Reginald Stribling of-

Col. (spoken) Who's this? etc. etc.

One mo-ment please! I've an ar-rest to make!

ff

Ar-rest!

Ar-rest!

ff

(30)

*sfz a tempo p**f**sfz**sfz*

Tymp. tr.

MAUDE *Meno*

And my

London".

(The crowd jeers)

(31) *Animato**sfz**sfz**sfz**sfz**sfz poco accel**sfz**sfz*

a tempo

MAUDE



Not now, Sir Reggie please!

Col.

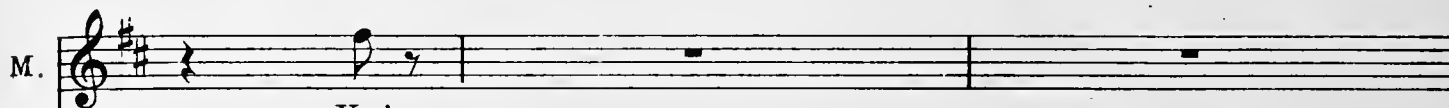
Sir Reggie

Col. (looking Barry over)



This is your

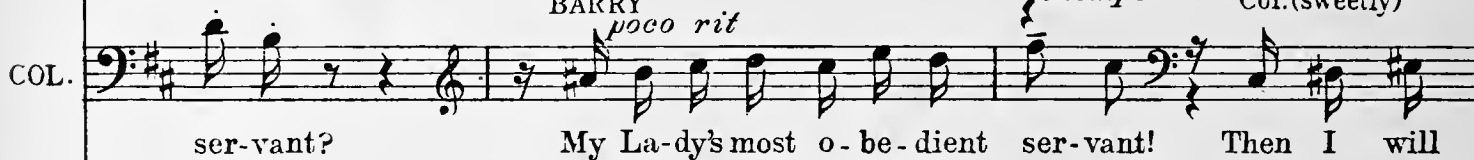
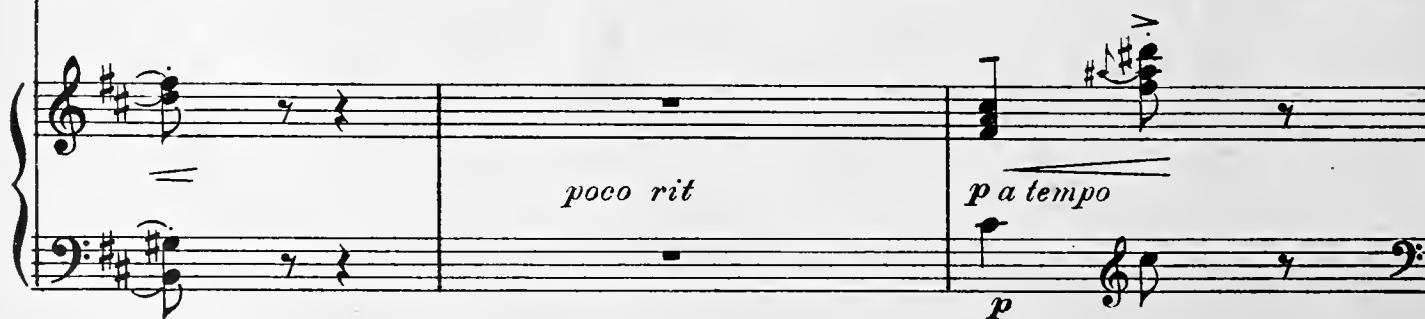
(32)

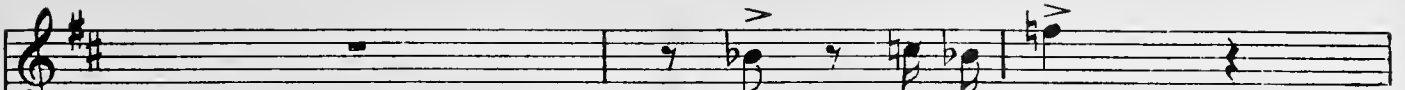
*p a tempo**fp**p*

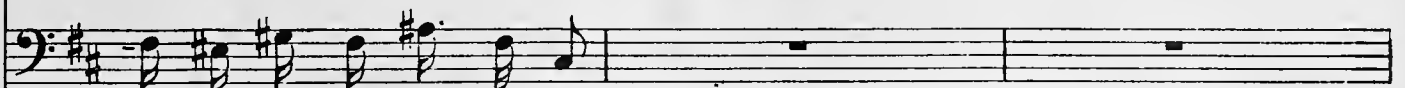
BARRY

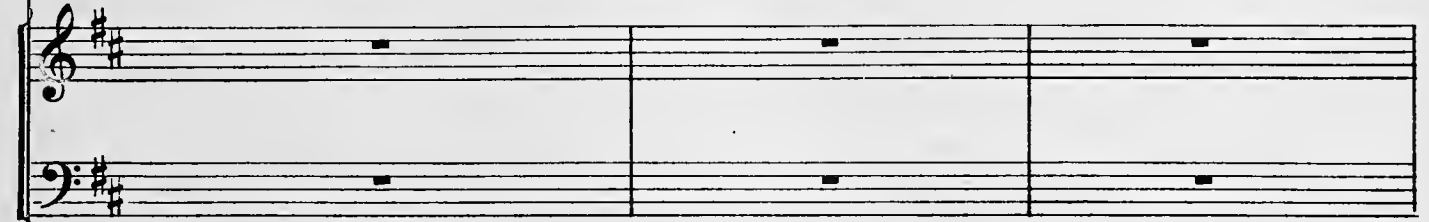
*poco rit**a tempo*

Col. (sweetly)

*poco rit**p a tempo**p*

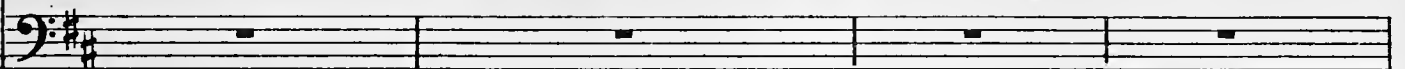
M  Thanks! Let's be off!

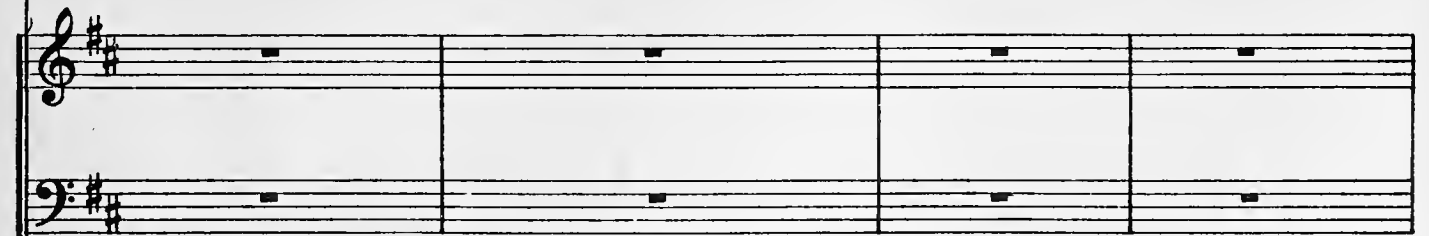
COL.  not de-tain your La-dy-ship!



(33)  scherzando

M  *f* *a tempo* Good-day! You'll find a welcome at my castle any time!

COL. 



 *f* *sfz* *a tempo* *8va...* *fp* *sfz* *loco* *f*

COL.

Your La - dy-ship, al - low me!

(34)

mf scherzando

Ha! ha! ha!

Ha! ha!

*pp**poco più mosso* Ha! ha! ha! ha! ha!(35) *fp**pp*

Ha! ha! ha!

Ha! ha! Ha! ha!

ha!

Ha! ha!

Ha! ha! ha! ha!

fp

CHORUS

Ha! ha! ha! ha! ha! ha! ha! ha! ha!

Ha! ha! ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha!

molto cresc. e accel. *sfz*

Tymp.

③⑥ Allegro Agitato. (Principals start off in jaunting car)

f cresc.



Shaun draws his knife and stabs Grogan



(Grogan falls)

ff *gva* *cresc. possibil* *sfz* *Listesso tempo loco* *fff*

40

(Shaun runs up stage)

(pushing every one aside)

ff ed agitato

41 *ff sempre* *ff*

He jumps to overhanging limb of a tree. (Col. shouts: "Take him dead or alive")

42 *a tempo* *sempre*

(He swings himself down out of sight) (A few shots are heard off stage)

43 *sfz animato* *ff* *Tymp.* *poco allargando*

PRINCIPALS and CHORUS

ff Tempo I

Hearts in sor-row tried Beat with lo-yal pride. Mind our

ff

Tempo I

8va.....

(44) *ff molto forza* *sffz*

allargando

slo-gan, "E-rin Slan-tho-gal Go Bragh!"

allargando

(45) *poco più mosso*

allargando *a tempo*

sffz sffz sffz sffz sffz sffz sffz sffz *fff* *sffz*

END of ACT I

The musical score is written for voice (Principals and Chorus) and piano. It consists of three systems of staves. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment, with a tempo change to 'poco più mosso'. The third system shows the vocal melody and piano accompaniment, with a tempo change to 'a tempo'. The score includes various dynamics such as *ff*, *sffz*, and *fff*, and tempo markings like *Tempo I*, *allargando*, and *a tempo*. The piece ends with the text 'END of ACT I'.

Opening Act II

No 7

Allegro moderato

This musical score is for a piano piece titled "Opening Act II", No. 7. It is written in G major (one sharp) and 6/8 time. The tempo is marked "Allegro moderato". The score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic. The second system includes a fortissimo (*ff*) dynamic and a "cresc. molto" (crescendo molto) instruction. The third system continues the development of the themes. The fourth system features a "loco" marking above the treble staff, indicating a change in articulation or phrasing. The fifth system concludes with a fortissimo (*ff*) dynamic and a "(Curtain)" marking, suggesting the end of the piece. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

1st SOPRANO

Come, Tom! Tune your fid - dle, We'll

2nd SOPRANO

*Poco Meno**fffz**fp*

have a mer - ry "Come - all - ye!" Start a "Com - e - ther!" While

we are to - geth - er! Now you be - gin and we'll sing with you!

1st SOP.

Mick-ey Ma-guire met. Ka - tie Cal - la - han, As she came through the

2nd SOP.

Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -

turn - stile; "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says

all - ye!" Start a "Com - e - ther!" While we are to - geth - er! Now

Mick, and quick - ly he kissed her twice!

"Good

you be - gin and we'll sing with you! Mick - ey Ma - guire met

TENORS

Come, Tom!

day!" Mick was off on his way!

Ka - tie Cal - la - han, As she came through the turn - - stile!

Tune your fid - dle! We'll have a mer - ry "Come - all - - ye!"

Men are so! Kiss and go! What care they for the

"Give us a pogue, then! Ye sly lit - tle rogue, then!" Says Mick, and quick - ly he

Start a "Com - e - ther!" While we are to - geth - er! Now you be - gin and we'll

heart that is break - in'? So come, Tom! Tune your fid - dle! We'll

kissed her twice! "Good day!"

sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,

have a mer - ry "Come all — ye"! Start a "com - e - ther!" While
 Mick was off on his way! Men are so!
 As she came through the turn — stile! "Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!
 Kiss and go! What care they for the heart that is break - in'? So
 sly lit - tle rogue, then!" Says Mick, and quick - ly he kissed her twice!

Mick - ey Ma - guire met Ka - tie Cal - la - han, As she came through the
 Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -
 "Good day"! Mick was

turn - stile! "Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he
 all - ye"! Start a "come-e-ther"! While we are to-gether! Now you be-gin and we'll
 off on his way! Men are so! Kiss and go! What care they for the

kissed her twice! "Good day"! Mick was
 sing with you! Mickey Maguire met Ka - tie Cal-la-han, As she came thro' the
 heart that is breakin'? So come, Tom! Tune your fid-dle! We'll have a mer - ry "Come -

off on his way! Men are so! Kiss and go! What care they for the
 turn - stile! "Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he
 all - ye"! Start a "come-e-ther"! While we are to-gether! Now you be-gin and we'll

heart that is break-in'? So, Come, Tom! Tune your fid - dle! We'll
kissed her twice! Good day"! sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,

have a mer - ry "Come all ye"! Start a com - e - ther! While
Mick was off on his way! Men are so!
As she came thro' the turn - stile! Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!
Kiss and go! What care they for the heart that is break-in'? So,
sly lit - tle rogue, then! Says Mick, And quick - ly he kissed her twice!

This is a page from a musical score, likely for a symphony, featuring staves for Violins, Violas, Cellos, and Double Basses. The score is written in G major (one sharp) and 4/4 time. The top two staves are for Violins and Violas, and the bottom two are for Cellos and Double Basses. The music is characterized by a mix of melodic lines and dense harmonic textures. Key features include:

- Violins:** The first staff shows a melodic line with a 'rit.' (ritardando) marking and a 'fp' (fortissimo) dynamic.
- Violas:** The second staff features a melodic line with a 'rit.' marking and a 'fp' dynamic.
- Cellos/Double Basses:** The third and fourth staves show a dense harmonic texture with a 'pp' (pianissimo) dynamic and a 'a tempo' marking.
- Dynamic Markings:** The score includes various dynamic markings such as 'pp', 'f', 'rit.', 'dim.', 'sempre dim.', and 'pppp'.
- Rehearsal Marks:** There are several rehearsal marks indicated by the number '8' followed by a dotted line.

No 8

Stars And Rosebuds

69

DUET

Eileen and Barry

Allegretto moderato

Eileen and Barry (off stage)
(She tries the accompaniment on the Harp)

f (Harp)

p poco rit.

EILEEN

In the days of old ro-mance a min - strel

p a tempo

p

gay

Loved a la - dy

poco rit.

piu rit.

a tempo

fair, Proud be-yond com - pare! (Spoken Leave me alone!)

poco rit.

(She starts again)

a tempo

In the days of old ro-mance a min - - strel

p a tempo

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest in measure 1, followed by eighth notes in measures 2-4. The piano accompaniment features a rapid sixteenth-note arpeggiated pattern in the right hand and a simple bass line in the left hand. A piano (*p*) dynamic marking is placed at the start of measure 2.

gay Loved a la - dy fair, Proud be-yond com -

Detailed description: This system contains measures 5-8. The vocal line continues with eighth notes. The piano accompaniment maintains the arpeggiated pattern in the right hand and a steady bass line in the left hand.

pare! And be-neath her win - dow he would sing this

Detailed description: This system contains measures 9-12. The vocal line includes a whole note in measure 9 followed by eighth notes. The piano accompaniment continues with the same arpeggiated texture.

lay, While the moon and stars were twink-ling bright - -

Detailed description: This system contains measures 13-16. The vocal line has a whole note in measure 13 followed by eighth notes. The piano accompaniment features a more active bass line in the left hand, with a piano (*p*) dynamic marking at the beginning of measure 14. The system concludes with a final chord in measure 16.

ly. —

f

poco rit.

Moderato espressivo
EILEEN

Moon - beams, Star - gleams,

a tempo

poco rit. *sfz* *p* *lusingando*

(Very short pause)

cold and so dis - tant are! Pray, love,

BARRY (off stage) (imitating her)

Cold and so dis - tant!

say, love, are you not cold - er far!

Are you not cold - er?

Dear love, dream of one who a - dores you!

f Dream-ing a - lone,

You're mine own!—

BARRY

Mad - ly a - dores you!

Dream-ing a - lone,

All mine own,

f *poco rit.* *a tempo*

Hap-py hours — of en - tranc-ing il - lu-sion! If you, love,

f *poco rit.* *a tempo*

Hap-py hours of en - tranc-ing il - lu - sion!

knew, love, How I my vi - gil keep,

My lone - ly vi - gil!

EILEEN

Would you, Could you still in ob - li - vion

sleep?

Soft

ly

then,

she

Still in ob - li - vion,—

threw from her case - ment,

f Rose - buds!

High lat-ticed case - ment!

cresc.

f

Those

buds

poco rit.
p Whose crim-son hearts are per-fumed tok-ens of bliss.——

Whose hearts are per-fumed tok-ens of bliss.——

p poco rit.

Moon - beams! Star - gleams! Si - lent you shone a -

p

bove But rose - buds, those buds, they told him he had

Shin-ing so si - lent,

Poco piu Allegro

won her love!

He had won her love!

Poco piu Allegro

rit.

fp

sf

Eileen!

(Alanna, Astore)

No 9

Moderato

I'm in love! I'm in love with a

poco agitato *poco rit.* *p* *pp*

slip of a girl! And if I should be mer-ry or sad, I don't know! For my

poco rit. *a tempo*

heart is a - fire and my head is a - whirl! Yet I'm suf - frin' for her so I'm

poco rit. *a tempo* *rit.* *a tempo*

glad that 'tis so! For her hair is that black and her eyes are that blue! She's the

rit. *a tempo*

form of some proud lit-tle queen! 'Tis that neat! While her cheeks are like ros-es new

rit. *a tempo* *rit.*

kiss'd by the dew! And the name of the dar-lin's Ei-leen! Sure, that's sweet!

REFRAIN

Ei - - leen! But my heart you have cap-tured! 'Tis you that I love!

*poco rit.**a tempo*

You I a - dore! My soul with your charm is en - rapt-ured, Oh!

*poco rit.**rit.**a tempo*

love-ly Ei - leen, — A - lan - na, A - store! —

*rit.**a tempo
espress*

'Tis you that I love! You I a - dore, My soul with your

rit.

charm is en - rapt-ured! Oh, love-ly Ei - leen! A - lan - na, A - store! —

allargando

If Eve Had Left The Apple On The Bough

No 10

(Sir Reggie)

Moderato

§ (Spoken)

This world is full of trou - ble, That's a
So much that now is ris - que or con -

pla - ti - tude, I know, Which is fright - ful - ly fam - i - liar, but I
sid - ered "in - fra dig," Would - n't trou - ble us if Eve had plucked a

men - tion it to show That we have to thank the wom - an for we're
lem - on or a fig. It is rath - er an - cient his - tor - y, and,

giv - en to be - lieve That we'd all be bright and mer - ry now, If
yet as you may note, That un - pleas - ant "A - dam's ap - ple" sticks In

it were not for Eve! For in the world's be - gin - ning There was
ev - 'ry fel - low's throat! And the mem - o - ry of what is Still with -

neith - er grief nor sin - ning!
in our e - pig - lot - tis,

Ev - 'ry - thing was sim - ply rip - pin'
Stif - les ev - 'ry good in - ten - tion!

poco animato

REFRAIN

Till the wom - an - plucked the
That is why a - gain I

pip - pin! For if
men - tion: That if

pp

Poco meno

Eve had - n't wan - dered in the or - chard; Had - n't
 Eve had - n't wan - dered in the or - chard, This

a tempo

found the ap - ple hang - ing on the tree; Had - n't
 life would not be such a fear - ful bore! There would

learned the se - cret hid - den Of that bit of fruit for - bid - den, Oh, how
 be no jail for deb - tors, Trades - man would re - spect their bet - ters! And we

pp

ve - ry plea - sant ev - 'ry - thing would be! If
 should - n't care a cap - per what we wore! There'd

A - dam had - n't let the wom - an tempt him, We
be no styles to vex our pret - ty wom - en, Through the

should - n't have to mar - ry them, as now! We could
wood - land they might wan - der gay and free! Or a -

poco rit.

fon - dle them and love them, But with - out the both - er of them, If
mid the fields of clo - ver They might turn a new leaf ov - er, If

poco rit.

poco rit.

Eve had left the ap - ple on the bough! *D.S.*
Eve had left the ap - ple on the tree. *D.S.*

poco rit.

8

ffz

D.S.

Ensemble

No 11

Allegro moderato

The first system of musical notation for Ensemble No 11. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The first measure is marked with a repeat sign. The second measure is marked with a piano (pp) dynamic. The music features a melody in the treble and a bass line in the bass.

The second system of musical notation for Ensemble No 11. It continues the melody and bass line from the first system. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a bass line with eighth and sixteenth notes. The dynamics are consistent with the first system.

The third system of musical notation for Ensemble No 11. It continues the melody and bass line. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a bass line with eighth and sixteenth notes. The dynamics are consistent with the first system. The third measure is marked with a crescendo (cresc.) dynamic.

The fourth system of musical notation for Ensemble No 11. It continues the melody and bass line. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a bass line with eighth and sixteenth notes. The dynamics are consistent with the first system. The first measure is marked with a fortissimo (ff) dynamic. The second measure is marked with a fortissimo (ff) dynamic. The third measure is marked with a fortissimo (ff) dynamic. The fourth measure is marked with a fortissimo (ff) dynamic.

ff *p* *ff* *ff* *dim. molto*

Moderato grazioso

mp

fp *lunga* *fp* *fp* *(Eileen is carried in)*

Moderato *Tempo giusto*

SOPRANI

p

With - draw!

p

Soon she will re-vive we know.

*mf**p*

Let's hope so!

Well she soon will be! —

p

Let's pray so

sempre dim

Bet-ter we should go!

With - draw! —

fer-vent-ly! —

dim.

'Tis not the time to call! —

Mean - while we'll say: — Good - day! —

Good - day!

Good - day!

Good - day! —

ppp

Reveries

No 12

(Eileen and Six Girls)

Lento (During dialogue)

(Chimes off stage) *pp* Orch.

EILEEN

Hark to the chimes! Pil-grims in ma-ny climes

rit. *pp*

An-swer their rev-er-en-tial call! —

Come where there's rest for the

wea - ry and op - pressed, Come and find a bles - sing for all! ———

It is a dream! Won - drous - ly now they seem Chim - ing a pro - phe - sy of

glad - - ness! Say! Shall it ev - er be that

pp (Humming)

pp (Humming)

pp (Humming)

rit. *piu rit.*

they shall chime for me? Ah! Chime for

pp *pp*

rit. *piu rit.*

(Humming) *piu rit.*

me! Ah! Ah!

pp (Chimes) *piu rit.* (Chimes) *ppp* *ppp*

Life's A Game

DUET

Lady Maude and Colonel Lester

No 13

Allegretto moderato

MAUDE

A - gain the ways of earl - y days we

mf *p*

find our-selves re - peat - ing! —

Mere - ly —

COLONEL

Real - ly? —

Play-ing a child - ish game! —

Play-ing a child - ish game! — Then please a-gree to prom - ise me That

Sure - ly! _____

there shall be no "cheat - ing." _____

Pure - ly! _____ Vict - 'ry _____ is our aim! _____ Now Greek _____ meets

Vict - 'ry _____ is our aim! _____

Greek! _____

(Head voice) *p* *rit.* *pp*

You hide _____ I'll seek.

a tempo

Life's a game at best! Play it then with zest!

Life's a game at best! Play it then with

p a tempo

Though the guer-don be great or small, Aim to win though you

zest!

Though the guer-don be great or small, Aim to

*poco rit.**a tempo*

haz - ard your all, For great af - fairs of state

win though you haz - ard your all. Great af - fairs of

a tempo

are, by tricks of fate, Won or lost as the
state Are by tricks of fate, Won— or

p *poco rit.* *a tempo*
dice are toss'd, In the game of life!
p *a tempo*
lost as the dice are toss'd, In the game of life!

f p *p* *poco rit.* *a tempo*

PANTOMINE DANCE

pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The music consists of eighth and sixteenth notes, with some chords and rests. A fermata is placed over a chord in the treble staff.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is B-flat major. The music includes eighth and sixteenth notes, with some chords and rests. A fermata is placed over a chord in the treble staff.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is B-flat major. The music includes eighth and sixteenth notes, with some chords and rests. A fermata is placed over a chord in the treble staff.

Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The key signature is B-flat major. The music includes eighth and sixteenth notes, with some chords and rests. A fermata is placed over a chord in the treble staff. The system is divided into two parts, labeled 1. and 2., with a repeat sign and a first ending bracket. The first ending leads back to the beginning of the system, and the second ending leads to the final chord. The dynamic marking *sfz p* is present in the first part, and *sfz* is present in the second part.

Allegro moderato
COL.

I ar - rest you!

f *sfz* *f* *sfz*

MAUDE

Cry! Cry! Oh Colo-nell! you are most un - fair!

f *fp* *sfz* *fp*

COL. ①

I warned you of my pur-pose.

(strides up stage)

f

COL. ② MAUDE (aside to Sir Reggie)

Ser-geant! Re - mem - ber! do not tell! The

calls off

sfz *fp* *p a tempo* *p*

SIR REGGIE

let-ter in your poc-ket! You are lost — if you de - lay! — I

8va.....

mf *mf* *fz* *sfz*

mf

(Fumbling)

SIR R. (Drawing out letter)

don't know where I put the thing! Ah, here we have it!

p *sfz* *p* *p* *f*

f MAUDE

Let me have it!

COL. *f*

Stay! That pa-per! give it up, sir! At your cost! Re-

sfz *sfz* *fp* *sfz*

Lost! lost! he's

Well then, take it!

sis-tance will be use-less!

lost! _____

(Reading)

Ah, hal to

Poco animato

⑥

MAUDE

EILEEN
You've

Cap-tain Bar-ry O' Day! Well, lad-ies, Who has won, I pray?—

Who has won, I pray? _____

agitato

M. & E.
beat-en us we must con-fess! To trick you was a hope-less task! But

f agitato

M. & E.
Oh! be gen'rous none the less — And spare his life! 'Tis

ff *poco allarg.* 7

sffz *f*

M.
all we ask! — Should he

E.
all we ask! —

S.R.
a tempo
My life? Did they ask you to spare it?

COL.

fp *sfz*

M. die, how shall we bear it!

E.

poco accel

sfz *sfz* *sfz* *sfz* *sfz*

COL. **8** *f* *Andante maestoso*

A man who can die as a soldier When

sfz *sfz* *sfz* *p* *p*

COL. fate shall have sealed his doom, _____ To me is a hero im-

p *sfz* *p*

COL. mort-al! _____ so great as the great - est, I care not whom. _____

p *p* *p* *sfz* *sfz*

⑨ *pa tempo*

M. Yet, I'm ve - ry cer - tain when a sen - tence you pro - nounce

E. Such de - lay,

B. BARRY
S.R. SIR R.

COL.

scherzando
pa tempo

M. Sor - row - ful are you ov - er what you'd do,

E. I shall faint, I know If he does not go.

B. S.R.

COL. A he - ro im - mor - tal.

M. For 'tis ve - ry lit - tle that our he - ro - i - sm counts

E. Must he stay?

B. S.R.

COL.

M. when we're dead! As the lov - ing fa - ther, who is chas - ten - ing a son

E. He'll be lost! How I pray!

B. S.R.

COL. Die like a sold - ier brave!

mf *sfz* *p* *va*

M. Real - ly feels as sad as the er - ring lad,

E. Still if he may be a - ble to go free

B. S. R.

COL. As great as the great - est!

M. So you've but the so-lace of a so-lemn du-ty done Life should mean but lit-tle to a sold -

E. Oh fa - tal de - -

B. S. R. Oh fa - tal de - -

COL. That's all I can

M. *p*
ier. 'Tis brave ad-vice!

E. *p*
lay! 'Tis light-ly said.

B. *p*
lay! It won't suf-fice!

S. R. *p*
say! *molto marcato* When one is

COL. *mf*
Die! Die! Die! like a sold - ier!

M. *p*
He will I know!

E. *p*
Ah! if he should!

B. *p*
We all must go!

G. R. *p*
dead! I wish I

COL. *mf*
Die! Die! Die! like a 'man!

M. *f* *poco allarg.*
Sad _____ in - deed will be the part - ing,

E. *f*
Sad _____ in - deed will be the part - ing,

B. *f*
Sad _____ in - deed will be the part - ing,

S. R. could! Oh!

COL. *f*
Die! Die! Die! like a sold - ier!

sfz allargando

⑪ *p a tempo*
M. Yet with - out a sigh, let us say good - bye

E. *p*
Yet with - out a sigh, let us say good - bye

B. *p*
I wish

S. R. I wish

COL. So _____ have he - roes gone _____ since time be -

p a tempo

M. *mf* like a man.— Die like a man! _____

E. *mf* like a man.— Die like a man! _____

B. S.R. *mf* I could run!— I wish I could! _____

COL. *mf* gan!— Die like a man! _____

M. *ff rit.* Die like a man! _____

E. *ff* Die like a man! _____

B. S.R. *ff* Die like a man! _____

COL. *ff* Die like a man! _____

8va Die like a man! _____

(Enter Sergeant and a file of soldiers tak-

⑫ **Animato**

p cresc.

ing positions up stage)

COL. (spoken)
Sergeant! there's your man!

ff *sfz* *sfz*

M.

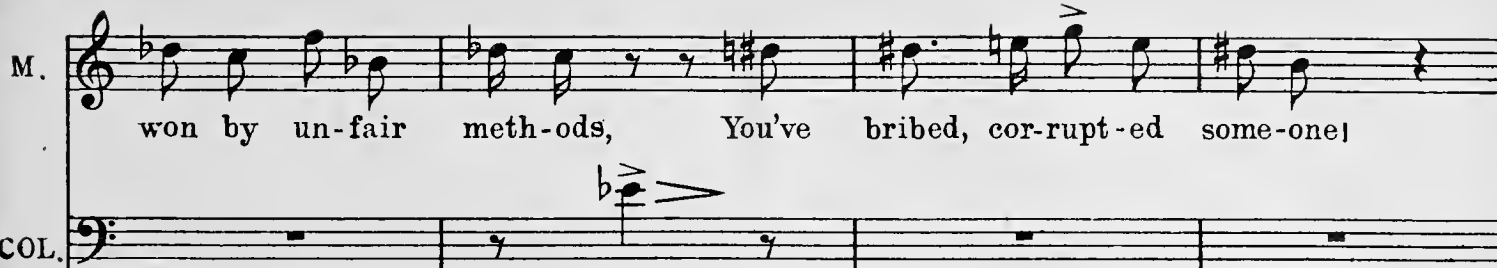
COL.

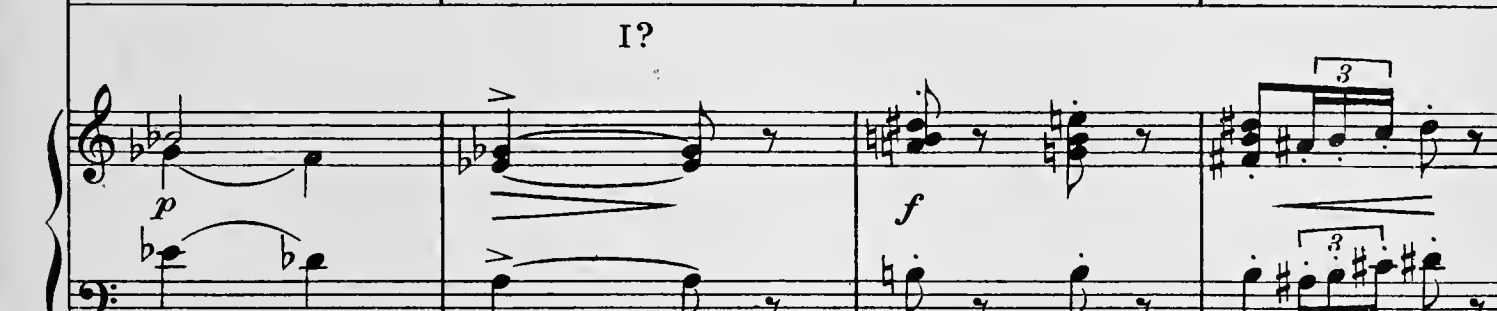
You've

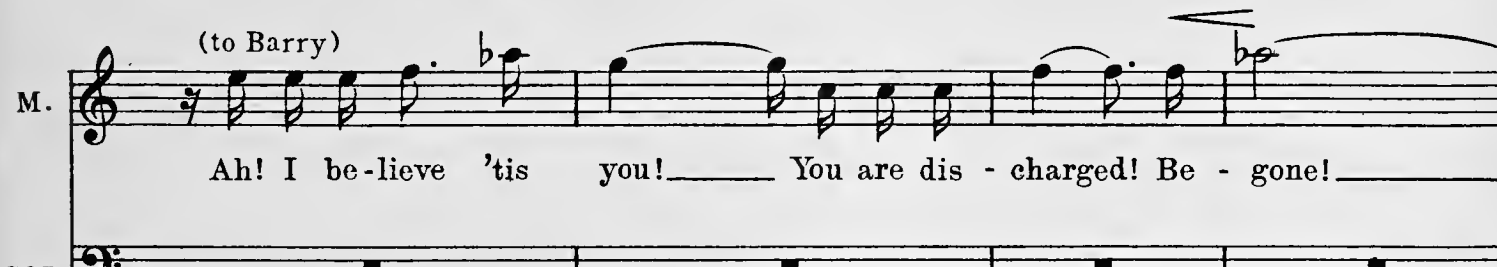
⑬ **Moderato**


Your La-dy-ship! you lose with no good grace!

sfz

M. 

COL. 

M. (to Barry) 

COL. 

M. 

COL. 

BARRY

ff poco creso.

Meno

14 *a tempo* *poco allargando*

M. *f*
I will not hear you, No oath can clear you! In-grate! traitor! spy!—

B. On my word!

p scherzando

15 *a tempo*

M. I will no long-er have him here!

COL. *f* Then I will

a tempo *f a tempo* *f* *f*

16 *animato* EILEEN MAUDE

(Col.) to Barry (spoken)
You know the way to I'm faint with the strain! Be brave, we win!
Dublin? (Barry) Like I know

COL. take him! me prayers for pennence.
(Col.) Then you shall ride for
me, with a dispatch. *animato*

sfz fpp *p a tempo*

BARRY

poco rit.

3

How can I thank you? My true friends! good - bye! I shall

p poco rit.

nev - er for - get you.

after a pause

Now,

Here! be off with this at once!

*a tempo**p**sfz*

3

*fz**sfz*

(17)

BARRY

(gives him packet and Barry starts)

(Barry stops)
poco meno

You

*f**sfz**poco meno*

(18)

BARRY

know the walk-in's bad sir!

All right, sir!

Walk - ing?

Take a

horse!

a tempo

M. *f* MAUDE
None of mine!

COL. *f* Then take

sfz *sfz* *sfz*

COL. mine!

Poco animato

(Col. turning)

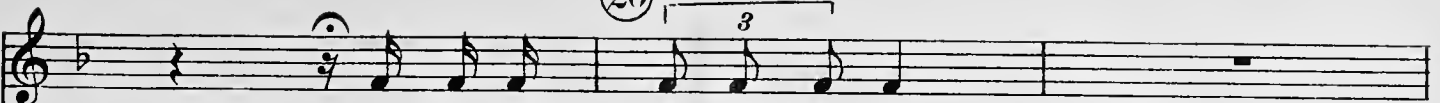
sfz *ff*

B. BARRY *a tempo*
(spoken) Corporal! (Col. gives orders to sergeant) Beg par - don, Col - 'nell! (impatiently)

COL. well, what now?

a tempo *p* *fp* *sfz* *sfz* *pp*

(20)

B.  Sure I could do with tin pounds!

COL.




(smothered laughter from
the two ladies)

(21)

(Col. pulls out purse) (Col. counts gold into
Barry's hand)

(Corporal) Humpy Grogan
is outside, sir. He says
you sent for him.

(Col.) Yes, to indentify
O'Day



(Col. continues to count money into Barry's hand.)

Col. (to Barry)
spoken There's your ten pounds



(22)

B. *a tempo* *f* (starting) Sure, Colo - nel,

COL. *f* Be off! be off! *animando*

sfz *sfz* *sfz* *sfz* *fP animando*

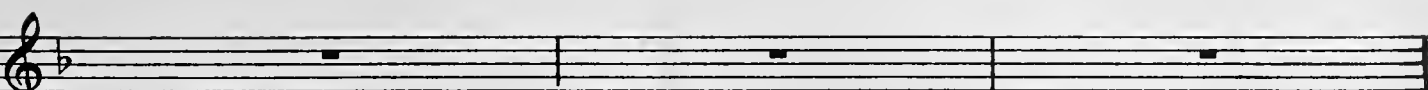
B. *poco accel* 'Tis a jew-el you are!

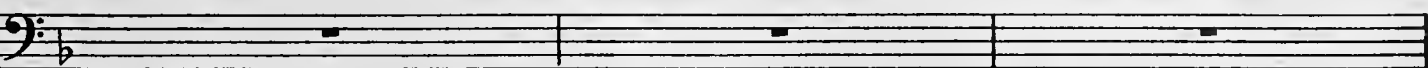
COL. *8va* *poco accel*

(23)

B. *f* I'll drink long life and good wife to ye!

COL. *animando*

B. 
(Runs out, mounts horse and gallops off)

COL. 



8va... 
sffz

8va... 

loco 
sempre dim


pp *ppp*

②④, senza tempo

Now Sir! In re-cog-ni-tion of your brav-er-y, your eyes shall not be

②⑤ Andante

What!

Fire?

a tempo

(To the woman)

ban-daged!

And you your-self shall give the word to fire!— I

Andante

p

a tempo

can't see what you're laugh - ing at!

attacca

CHORUS

Col. spoken

"What has he done?"

a tempo

(shouted)

He's a li-ar! spy! in-for-mer! Kill him! hang him! kill him! hang him!

ff

Allegro

ffa tempo

ffp

*Bus:*Col. (angrily)
Let go! Get up!You grovelling toad!
Get out! (kicks him)Humpy. "But Colonel"
I must tell you!

sffz a tempo

31

a tempo
(shouted)Humpy: "Sure Colonel you must listen"
The O'Day! I seen him!

Ah! Take him! Hang him!

ff (shouted)

Ah!

ff a tempo

(Cymbals trem.)

a tempo
shouted(Col.) Silence! (to Humpy)
Well, what of O'Day?

CHORUS

ff

Ah!

HUMPY He's

*ff a tempo**pp* Tympani

SIR R.

And with your gold!

gone!

gone, sir! On your hon-or's horse!

*p cresc**p*

Sir Reggie removes his disguise and Colonel suddenly recognizes him. The general laughter also proves to him that he has been fooled

(Omnes laugh with Chorus)

(shouted) Ha ha ha ha ha ha!

*ff**sf*

COL. *accel.* Tricked a - gain! By you! —

sfz accel. sfz lenza

M. *Allegretto grazioso* MAUDE (with a courtesy) By me re - mem -

scherzando p

M. *poco rit.* *poco meno atempo* ber! Great af-fairs of state, Are by tricks of

poco rit. pp poco meno

M. *poco rit.* fate Won or lost as the dice are tossed — in the game of

fp poco rit.

35 Allegro brillante

M.

life!

CHORUS

Once a - gain she's made a fool of 'em, she's saved the young O - Day!

Bless the mo - ment when the rule of 'em ends and they're

on their way. So here's good day! good day! we say good-

36

MAUDE

fff

Good day!

ff

day! Be on you

way!

*ff**8va...**fff*

M

8va...
Curtain
*loco**fff**fff*

No 15

Opening Act III

Allegro vivo

f sfz

sf

① *fp molto cresc.*

f

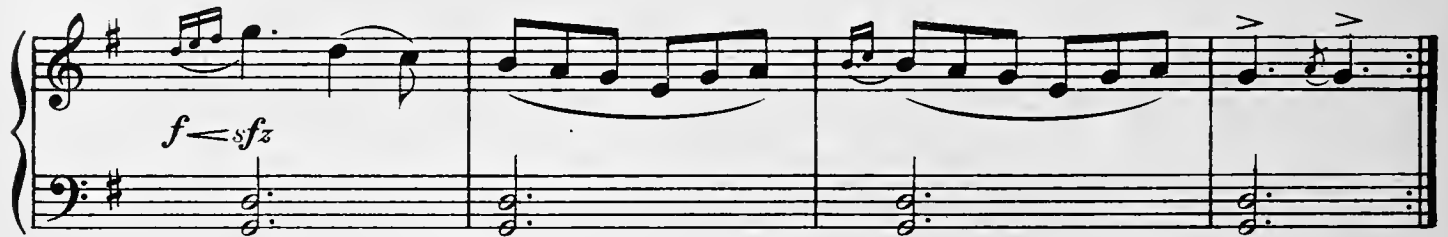
②

f

(Tympani solo)

fp

③ (Irish pipe on stage)



⑥

sfz

sfz

⑦

sfz

⑧

f

⑨

sf *sfz*

sfz

⑩

f (Orchestra)

⑪ Andante (Listesso tempo. ρ like ρ of preceding movement)
(Bell on stage)

sfz (Orch.) *p* *p*

⑫ (CHOIR BOYS)

A - ve Ma - ri - a, gra - ti - a ple - na, O - ra pro

no - bis, Sanc - ta Ma - ri - a. Be - ne - dic - ta tu in mu - li -

e - ri - bus. O - ra pro - no - bis, A - men.

pp

(13)

(Organ off stage)

pp

First system of the musical score, measures 1-4. The vocal line (treble clef) has rests in measures 1 and 2, then enters in measure 3 with the lyrics "A - - ve Ma -". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. A bracket labeled "(Orchestra)" spans measures 3 and 4. A piano (*p*) dynamic marking is present at the start of measure 4.

Second system of the musical score, measures 5-8. The vocal line continues with the lyrics "ri - - a, gra - - ti - a". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A bracket labeled "*loco*" spans measures 6 and 7.

Third system of the musical score, measures 9-12. The vocal line continues with the lyrics "ple - - na, O - - ra pro". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A bracket labeled "7" is placed below the piano part in measure 10.

Fourth system of the musical score, measures 13-16. The vocal line continues with the lyrics "no - - bis, A - - men.". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A bracket labeled "*loco*" spans measures 14 and 15.

A character (spoken)
"Come on, ye divils!"

CHORUS

15

pp

A - - - - - men.

pp

8

pp allargando

loco

più allargando

16 Allegro vivo

f a tempo

sfz Tympani

f

17 (General Dance)

8

sfz

sfz

18

System 18, measures 1-3. The music is in G major (one sharp) and 2/4 time. The right hand features eighth-note patterns, often beamed in groups of four. The left hand provides a steady accompaniment with eighth notes and rests. A fermata is placed over the final eighth note of the first measure in both hands.

System 18, measures 4-6. The right hand continues with eighth-note patterns. The left hand includes a measure with a sharp sign (#) on the second line, indicating a key change or chromatic alteration. A forte accent (*sfz*) is marked over the first measure of this system.

19

System 19, measures 1-3. The right hand features a triplet of eighth notes in the second measure. The left hand has a measure with a fermata and a forte (*f*) dynamic marking. A forte accent (*sfz*) is marked over the first measure of this system.

System 19, measures 4-6. The right hand continues with eighth-note patterns. The left hand includes a measure with a forte accent (*sfz*) and a fermata. A forte (*f*) dynamic marking is present at the beginning of the system.

System 19, measures 7-9. The right hand continues with eighth-note patterns. The left hand includes a measure with a forte (*f*) dynamic marking and a fermata. A forte accent (*sfz*) is marked over the first measure of this system.

(20)

First system of music (measures 20-22). The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the first measure of both staves. In the third measure, the word "Brass" is written above the treble staff, indicating a change in instrumentation.

Second system of music (measures 23-25). The melodic line continues in the treble staff. A dynamic marking of *sfz* (sforzando) appears in the second measure of the bass staff.

(21)

Third system of music (measures 26-28). This system includes a repeat sign in the middle. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic line. Dynamic markings include *sfz* in the first measure of the bass staff and *f* in the second measure of the bass staff.

Fourth system of music (measures 29-31). The melodic line continues in the treble staff. A dynamic marking of *sfz* is present in the third measure of the bass staff.

Fifth system of music (measures 32-34). The melodic line continues in the treble staff. The bass staff provides a harmonic accompaniment.

(22) *loco*

ff

(23)

8

sf

sfz

f

8

sfz

loco

(24) (DINNY)

Long life to her la - dy - ship!

(CHORUS) Hey! Long

f

Meno mosso

f

f

Long life *Tranquillo*

life! (a character) (Some boys) Go

Long life May an - gels make her bed to-night!

sfz *mf tranquillo* *p*

come! Din-ny! Sing her a wel-come (A character)

Go on! You're the boy wid the

Yes! Sure he's the boy wid the voice.

voice!

f *sfz* 8^{va}

Molto moderato

(DINNY) *mf*

Shes

fp espress

p

sweet as a-ny flow'r, and far more fair, Set

in a love-ly bow'r, a je- - wel rare! Her

voice so choice, will hush the thrush, Her

rit.

a tempo

pp

poco rit.

rit.

a tempo

poco rit.

a tempo

eyes are soft and bright like stars at night now

a tempo

rit.

(head voice) *più rit.*

shin ing up a-bove! Small won-der 'tis you, 'tis you we

a tempo *ff* *p rit.* *pp*

più rit. *rit.* *pp*

a tempo

love!

a tempo poco accel. *loco* *f* *loco*

(26) *Animato*

(MAUDE) *f*

My friends, I

allarg

thank you from my heart! You've shown to me your tru-ly I - rish

p *fp* *allargando*

(27) (with much fashing) *mf*

loy-al - ty! Ah,

più accel. *p*

(28)

true sons of E - rin! Lov-ing, loy-al-heart-ed, one and all! Her

joys and griefs you share in! By her side you will stand or fall! For the

loved ones who sur-round you, They are faith-ful through tear and smile! By *allarg.*

piu allarg.

God's bless-ing I have found you. My good friends in E rin's— *rit.*

f piu allarg. *rit.*

MAUDE
a tempo

(29)

Isle.
EILEEN *mf* Ah! true sons of E - rin! loy - al -

DINNY

Sons of E - rin!

SHAUN *mf*

CHORUS

mf Ah! true sons of E - rin! Lov-ing,

a tempo *molto espressivo*

M. Ah! true sons of E - rin!

E. heart - ed one and all! Her joys and griefs we

D. loy - al all! Her joys and griefs we

S. loy - al one and all! Her joys and griefs you

loy - al - heart - ed, one and all! Her joys and griefs we

M. loy - al one and all! *p*

E. share in, By her side we will stand or fall! For the

D. share in, By her side stand or fall.

S. share in, by her side will stand or fall.

By her side we will stand or fall. For the

share in! All we will stand or fall. *p*

p cresc.

M. by her side — you will stand or
 E. loved ones who sur-round us. They are faith-ful through tear and
 D. They sur - round you, faith-ful through tear and
 S. They sur - round you faith - ful through

loved ones who sur-round us. They are faith-ful through tear and

p loved ones who sur-round us, faith-ful through tear and

cresc.

M. fall By God's bless-ing I have found you, My good
 E. smile! — By God's bless-ing she has found us, Her good
 D. smile! — By God's bless-ing she has found us, Her good
 S. smile! — By God's bless-ing she has found us, Her good

tear — and smile she has found us, her good
 smile! — By God's bless-ing she has found us, her good

smile! — By God's bless-ing she has found us, her good

*allargando**ff*

M. friends in E - rin's Isle!

E. friends in E - rin's Isle!

D. friends in E - rin's Isle!

S. friends in E - rin's Isle!

friends in E - rin's Isle!

friends in E - rin's Isle!

Tutta forza

ff

ff

3

8 *loco* *mf* *ff*

This system contains a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The vocal line has a melodic phrase with a crescendo leading to a fortissimo (ff) section, followed by a mezzo-forte (mf) section. The key signature has two flats.

sempre brio *p*

This system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo/mood is marked *sempre brio*. The piano part is marked *p* (piano). The key signature has two flats.

(31) (DINNY) (off stage) *p* Ah! (Flute) *rit.*

This system includes a vocal entry for Dinny, marked (DINNY) (off stage) and *p*. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The piano part is marked *p*. The key signature has two flats.

(32) *ten.* Ah! *pp* *più rit.* *ppp*

This system includes a vocal line for a tenor, marked *ten.* and *Ah!*. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The piano part is marked *pp*, *più rit.*, and *ppp*. The key signature has two flats.

Thine Alone

DUET

Eileen and Barry

No 16

Moderato espressivo

BARRY

Tell me! Why is there a

p *pp*

This block contains the musical notation for Barry's first vocal line. It is written on a single staff in a key of three flats (B-flat major or D-flat minor) and common time. The tempo is 'Moderato espressivo'. The lyrics are 'Tell me! Why is there a'. The music features a melodic line with some grace notes and a piano accompaniment consisting of chords and moving lines in both hands. Dynamics include piano (*p*) and pianissimo (*pp*).

EILEEN

doubt with-in thy heart, Ei - leen! Tell me why? I but fear the time will

This block contains the musical notation for Eileen's first vocal line. It is written on a single staff in the same key and time signature as the previous section. The lyrics are 'doubt with-in thy heart, Ei - leen! Tell me why? I but fear the time will'. The piano accompaniment continues with chords and moving lines. The dynamics are consistent with the previous section.

BARRY

come when we must part! A - las! I should say. Ah! Near to thee or dis-tant,

This block contains the musical notation for Barry's second vocal line. It is written on a single staff in the same key and time signature. The lyrics are 'come when we must part! A - las! I should say. Ah! Near to thee or dis-tant,'. The piano accompaniment continues with chords and moving lines. The dynamics are consistent with the previous section.

EILEEN

love, though I may be, Ei - leen! Thou art mine! _____ Ev - er -

more, by day, by night, I'll dream of thee, my darl-ing, My heart _____ is but

thine! _____ Ei - leen! _____

BARRY

EILEEN

Mine own! In thine arms en fold me, my be -

BARRY

rit. *f* allargando

lov - ed! Let thine eyes look fond - ly in - to mine! For thy

p

a tempo

p

love bears a spell All too won - drous to tell, 'Tis a rap - ture that's all di -

vine! So with - in thy ten - der arms en - fold me, For thy

rit. *f*

rit. *f*

8 *allarg.* *a tempo*

loss the world could not a - tone!

Be - lov - ed swear that you will

ten.

ten.

ten.

e'er be true And for - ev - er mine a -

rit.

rit.

rit.

ff *a tempo*

lone!

be

mine!

ff *animato*

sffz

rit.

The Irish Have A Great Day To-Night!

No 17

Dinny and Male Chorus

Tempo di Marcia

Ar-rah! Ire-land was a
Did yez ev-er know an

ffz ffz ffz ffz ffz p

This system contains the first musical staff with a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'Ar-rah! Ire-land was a'. The piano accompaniment features a series of chords and single notes, with dynamic markings *ffz* (five times) and *p* (once). The key signature is one sharp (F#) and the time signature is common time (C).

na-tion from the time of A-dam's fall! And 'twas nev-er meant that
I-rish-man who did-n't love a fight? Or who would-n't stay to

This system continues the musical score. The vocal line has the lyrics 'na-tion from the time of A-dam's fall! And 'twas nev-er meant that'. The piano accompaniment continues with chords and single notes, including an accent mark (>) over a note in the vocal line. The key signature and time signature remain the same.

we should be op-pressed! But the Sax-on ty-rants took us once and
see it to the end? Did yez ev-er know of one who was-n't

This system concludes the musical score. The vocal line has the lyrics 'we should be op-pressed! But the Sax-on ty-rants took us once and'. The piano accompaniment continues with chords and single notes, including several accent marks (>) over notes in both the vocal and piano lines. The key signature and time signature remain the same.

robbed us of our all, They've been try - ing ev - er since to take the
mer - ry when he's "tight," Or who would - n't give his life to save a

rest! But ev - 'ry loy - al I - rish - man that's now a - live or.
friend? And who can beat the I - rish when it comes to mak - in'

dead, Would give his life to set our wrongs to right.
love? The oth - er na - tions do the best they can;

And this faith - ful lit - tle band here, To - geth - er heart and
And in oth - er ways they trick us But, sure, they'd nev - er

REFRAIN

p

hand here, May see the dawn of free-dom break to - night! _____
 lick us, If they'd stand up and fight us man to man! _____ 'Tis a

TENORS

ffz

(2nd Verse) Yis!

Yis!

BASSES

ffz

(2nd Verse) Yis!

Yis!

CHORUS

DINNY

great day to - night for the I - rish. _____ For the cause we have



fought for and died. _____ And the time is soon to be When you'll



see Old Ire - land free! 'Tis the land of our love and our pridel

— We de - spise and de - fy our op - press - ors — And their ty - rant

laws we will fight; — But as fast as they can make 'em, Be -

gor - ra, we can break 'em! Sure the I - rish have a great day to - night!

ff

'Tis a great day to - night for the I - rish _____ For the

ff

'Tis a great day to - night for the I - rish _____ For the

ff

cause we fought for and died _____ And the time is soon to

cause we fought for and died _____ And the time is soon to

be When you'll see old Ire-land free! 'Tis the land of our love and our pride! _____

be When you'll see old Ire-land free! 'Tis the land of our love and our pride! _____

— We de-spise and de-fy our op-pres-sors — And their ty-rant

— We de-spise and de-fy our op-pres-sors — And their ty-rant

laws we will fight, — But as fast as they can make 'em Be -

laws we will fight, — But as fast as they can make 'em Be -

gor-ra, We can break 'em! Sure the I-rish have a great day to - night! —

gor-ra, We can break 'em! Sure the I-rish have a great day to - night! —

8



First system of musical notation, measures 1-4. Treble and bass staves in 2/4 time, key of D major. The music features eighth-note patterns and triplets. Dynamic markings include *ffz* (fortissimo zingando) and accents.

1.

2.

8



Second system of musical notation, measures 5-8. Includes first and second endings. The first ending leads back to the beginning of the system. Dynamic markings include *ffz* and accents.

8




Third system of musical notation, measures 9-12. Features complex rhythmic patterns and triplets. Dynamic markings include *ffz* and accents.

8



Fourth system of musical notation, measures 13-16. Continues the rhythmic and melodic development. Dynamic markings include *ffz* and accents.

8



Fifth system of musical notation, measures 17-20. Includes triplets and eighth-note patterns. Dynamic markings include *ffz* and accents.

8



Sixth system of musical notation, measures 21-24. Concludes the piece with a final cadence. Dynamic markings include *ffz* and accents.

When Ireland Stands Among The Nations Of The World

Nº 18

Maestoso

f With utmost fervor

Oh, that fair pro - phe - tic day that Ire - land

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked 'Maestoso'. The dynamics include 'ff' (fortissimo) for the piano and 'f' (forte) for the vocal. The lyrics are 'Oh, that fair pro - phe - tic day that Ire - land'.

dreams of! When at last from all op - pres - sion she is free! When through

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'dreams of! When at last from all op - pres - sion she is free! When through'.

mar - tyr - dom un - known She has come in - to her own Out of

The third system of the musical score. It concludes the vocal and piano parts. The lyrics are 'mar - tyr - dom un - known She has come in - to her own Out of'.

thral-dom that is nev-er more to be!

I can hear, in fan-cy, now, her chil-dren

sing-ing!

I can see her well be-lov-ed flag un-furled!

And with

rit.
heart and soul I pray, God may speed the bless-ed day When Ire-land

stands a-mong the na-tions of the world!— Oh, that fair pro-phet-ic day that Ire-land

ff

Oh that fair pro-phet-ic day that Ire-land

ff

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The vocal line begins with the lyrics "stands a-mong the na-tions of the world!— Oh, that fair pro-phet-ic day that Ire-land". The piano accompaniment features chords and moving lines in both hands. A fortissimo (*ff*) dynamic marking appears in the piano part.

dreams of, When at last from all op-pres-sion she is free! When through

dreams of, When at last from all op-pres-sion she is free! — When through

The second system of the musical score. It continues the vocal and piano parts. The vocal line lyrics are "dreams of, When at last from all op-pres-sion she is free! When through". The piano accompaniment continues with chords and moving lines. The system concludes with a repeat sign and the lyrics "dreams of, When at last from all op-pres-sion she is free! — When through".

mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to

mar-tyr-dom unknown, She has come in-to her own Out of thral-dom that is nev-er more to

be! I can hear, in fan-cy, now, her chil-dren sing-ing! I can

be! I can hear, in fan-cy now, her chil-dren sing-ing! I can

see her well be-lov - ed flag un - furled! And with heart and soul I pray, God may

see her well be-lov - ed flag un - furled! — And with heart and soul I pray, God may

rit. *ff*
speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

rit. *ff*
speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

rit. *ff*

Piu Pesante

tutta forza *molto allarg.* *fffz* *fffz*

Finale Ultimo

No 19

Maestoso

f With utmost fervor

Oh, that fair pro - phe - tic day that Ire - land

dreams of! When at last from all op - pres - sion we are free! When through

mar - tyr - dom un - known She has come in to her own Out of

thrall-dom that is nev-er more to be! I can hear, in fan-cy, now, her chil-dren

sing-ing! I can see her well be-lov-ed flag un-furled! And with

rit.
heart and soul I pray, God may speed the bless-ed day When Ire-land

stands a-mong the na-tions of the world!— Oh, that fair pro-phe-tic day that Ire-land

Oh, that fair pro-phe-tic day that Ire-land

ff

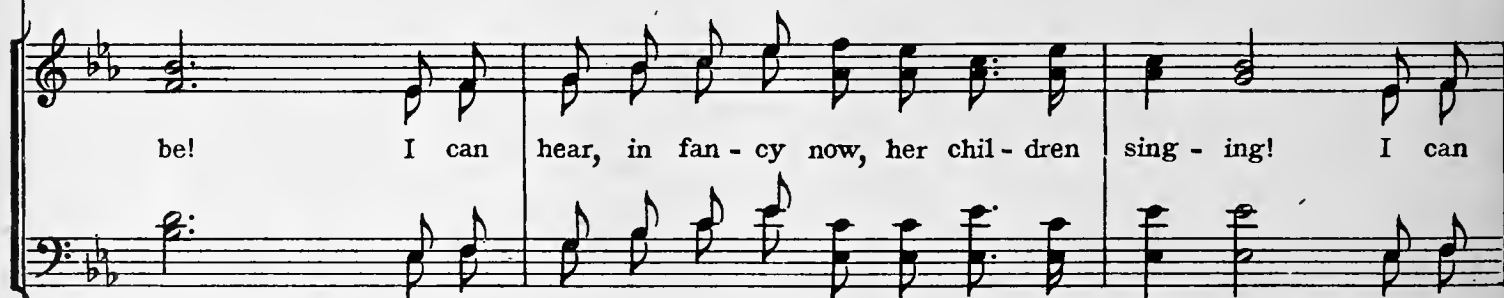
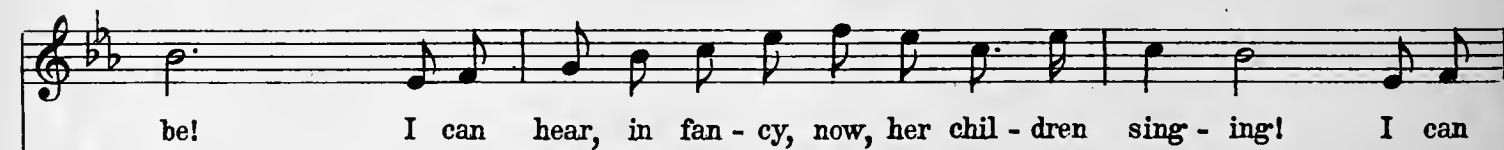
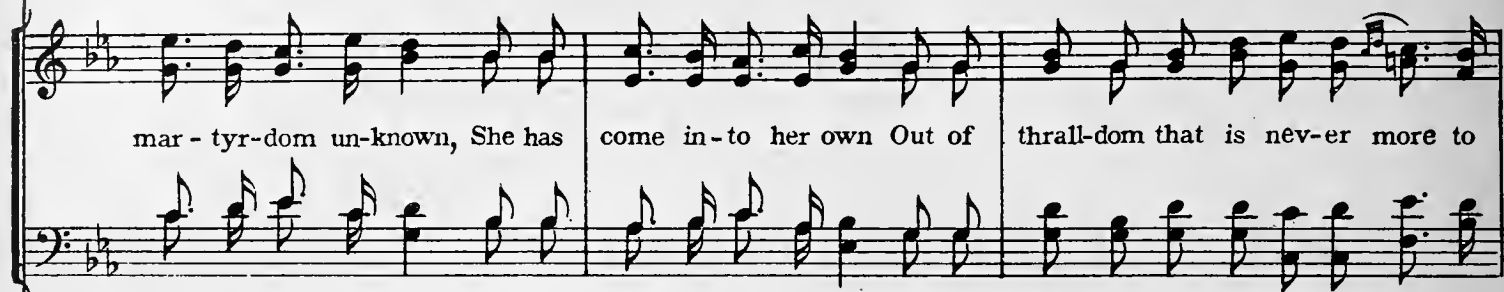
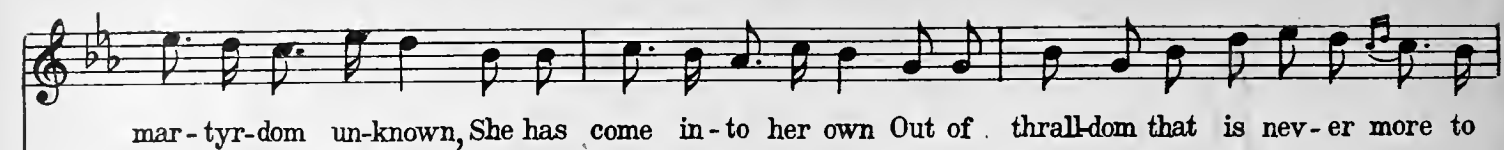
ff

The first system of the musical score is in B-flat major (two flats). It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase, followed by a rest, and then a phrase marked *ff* (fortissimo). The piano accompaniment consists of chords and moving lines in both hands, also marked *ff* in the right hand.

dreams of, When at last from all op-pres-sion we are free! When through

dreams of, When at last from all op-pres-sion we are free!— When through

The second system continues the musical score. The vocal line has two lines of lyrics. The first line ends with a long note on 'free!', and the second line continues with 'When through'. The piano accompaniment continues with chords and moving lines, maintaining the *ff* dynamic.



see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may

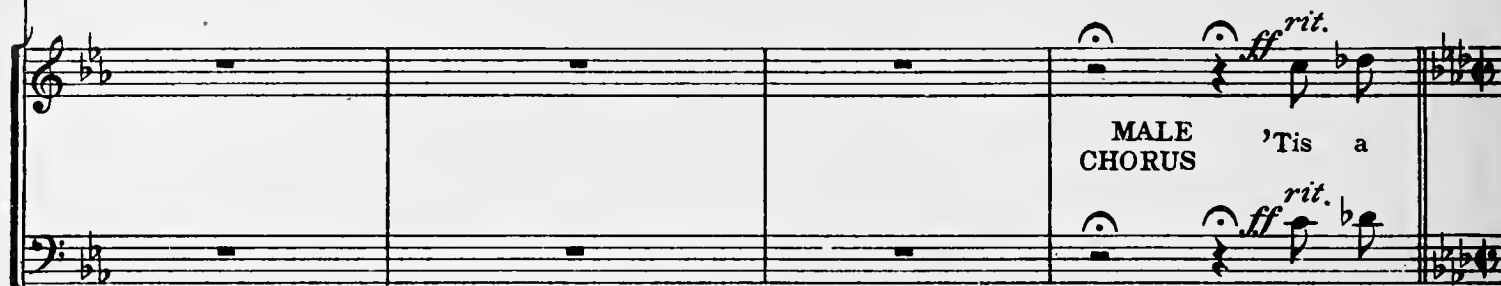
see her well be-lov-ed flag un-furled! — And with heart and soul I pray, God may

rit. *ff* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

rit. *ff* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

rit. *ff*

ENSEMBLE

*Piu Pesante*

Tempo di Marcia



Tempo di Marcia



fought for and died. _____ And the time is soon to be When you'll see old Ire-land

fought for and died. _____ And the time is soon to be When you'll see old Ire-land

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, with lyrics 'fought for and died. _____ And the time is soon to be When you'll see old Ire-land'. The middle staff is a vocal line in B-flat major, with lyrics 'fought for and died. _____ And the time is soon to be When you'll see old Ire-land'. The bottom staff is a piano accompaniment in B-flat major, featuring a melody in the right hand and a bass line in the left hand. The piano part includes a variety of musical notations, including eighth notes, quarter notes, and half notes, with some measures containing triplets and slurs.

ff *mf* free! 'Tis the land of our love and our pride! _____ We de -

ff *mf* free! 'Tis the land of our love and our pride! _____ We de -

ff *mf* free! 'Tis the land of our love and our pride! _____ We de -

The second system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, with lyrics 'free! 'Tis the land of our love and our pride! _____ We de -'. The middle staff is a vocal line in B-flat major, with lyrics 'free! 'Tis the land of our love and our pride! _____ We de -'. The bottom staff is a piano accompaniment in B-flat major, featuring a melody in the right hand and a bass line in the left hand. The piano part includes a variety of musical notations, including eighth notes, quarter notes, and half notes, with some measures containing triplets and slurs. The system is marked with dynamic markings *ff* and *mf*.

spise and de - fy our op - pres - sors — And their ty - rant laws we will

spise and de - fy our op - pres - sors — And their ty - rant laws we will

a tempo

fight. — But as fast as they can make 'em, Be - gor - ra, we can

fight. — But as fast as they can make 'em, Be - gor - ra, we can

ffz ffz

ffz ffz

ffz ffz

ffz *ffz* *Piu mosso*

break 'em! Sure the I - rish have a great day to - night!

ffz *ffz* *Piu mosso*

break 'em! Sure the I . rish have a great day to - night!

ffz *ffz* *ff a tempo*

ff allargando *ffz*

The musical score is written for a vocal ensemble and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system contains the vocal melody and piano accompaniment for the first line of the song. The second system contains the vocal melody and piano accompaniment for the second line. The third system contains the piano accompaniment for the third line. The lyrics are: "break 'em! Sure the I - rish have a great day to - night!". The musical markings include *ffz* (fortissimo zingando), *Piu mosso* (faster), *ff a tempo* (fortissimo at tempo), and *ff allargando* (fortissimo, slowing down). The piano part features various chords, arpeggios, and melodic lines, including a prominent bass line in the third system.

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Lass With The Delicate Air, The T. A. Arne
Last Night (Sehnsucht) H. Kjerulf
Like A Dream (M'Appari), from "Martha" F. von Flotow
Oh Fair, Oh Sweet And Holy (Du Bist Wie Eine Blume)
O. Cantor

Plume In The Summer Wind (La Donna e Mobile),
from "Rigoletto" G. Verdi
Serenade (Standchen) J. Raff
Serenade (Standchen) F. Schubert
Serenade (La Serenata) F. P. Tosti
Spirit So Fair (Spirito gentil), from "La Favorita"
G. Donizetti
Songs My Mother Taught Me (Als die alte Mutter)
A. Dvorak
Winds In The Trees A. G. Thomas

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PIANO SELECTIONS

from MUSICAL SHOWS

Adrienne Von Tilzer
 Alaskan, The Girord
 All Over Town Hein
 Alma, Where Do You Live? Briquet
 Angel Face Herbert
 Andre Charlot's Revue of 1924 Braham
 Apple Blossoms Kreisler-Jacobi
 Balieff's Chauve-Souris Platzman
 Band Wagon, The Schwartz
 Battling Buttlar Rosemont
 Belle of Mayfair, The Stuart
 Belle of Brittany, The Talbot
 Belle of New York, The Kerker
 Better Times Hubbell
 Be Yourself Gensler-Schwarzwald
 Big Show, The Hubbell
 Bitter Sweet Coward
 Blue Kitten, The Friml
 Broadway To Tokio Sloane
 Captain Jinks Gensler-Jones
 Caroline Kunneke-Goodman
 Century Girl, The Herbert
 Cheer Up Hubbell
 Circus Princess, The Kalman
 Connecticut Yankee Rodgers
 Countess Maritza Kolman
 Cross My Heart Tierney
 Daffy Dill Stothart
 Dancing Girl, The Romberg-Gershwin
 Goodman-Gorney-Mills
 Dearest Enemy Rodgers
 Desert Song, The Romberg
 Devil's Deputy Jakobowski
 Dollar Princess, The Fall
 Dream Girl, The Herbert
 Edmund Burke Olcott
 Explorers, The Lewis-Taylor
 Fifty Million Frenchmen Porter
 Filibuster, The Loraine
 Fine And Dandy Swift
 Five o'Clock Girl, The Kalmor-Ruby
 Flo-Flo Hein
 Florodora Stuart
 Forbidden Land, The Chapin
 For Goodness Sake Doly & Lannin
 Funny Face Gershwin
 Furs and Frills Hein
 Garrick Gaieties 1926, The Rodgers
 George White's Scandals 1921 Gershwin
 George White's Scandals 1922 Gershwin
 George White's Scandals 1923 Gershwin
 George White's Scandals 1924 Gershwin
 George White's Scandals 1925 Henderson
 Gingham Girl, The Von Tilzer
 Girl And The Kaiser, The Jarno
 Girl Crazy Gershwin
 Girl Friend, The Rodgers
 Girl In The Spotlight Herbert
 Girl Of My Dreams Hoschna
 Golden Dawn Kalman-Stothart
 Good Boy Stothart-Ruby
 Greenwich Village Follies Hirsch
 Fourth Annual Production 1922
 Greenwich Village Follies Hirsch-Conrad
 Fifth Annual Production 1923
 Half Moon, The Jacobi

Happy Days Hubbell
 Heads Up Rodgers
 Hello Yourself Myers
 Her Regiment Herbert
 Hitchy-Koo 1919 Porter
 Hit The Deck Youmans
 Hip Hip Hooray Hubbell
 Honeymoon Town Gay-Rice
 In Gay New York Kerker
 Isle Of Dreams Olcott
 Jimmie Stothart
 Judy Rosoff
 Judy Forgot Hein
 June Orlob
 June Love Friml
 Just Fancy Charig
 Kiss Burglar, The Hubbell
 Lady, Be Good! Gershwin
 Lady Butterfly Janssen
 Lady Billy Levey
 Lady Fingers Meyer
 Lady In Ermine, The Romberg
 Lala Lucille Gershwin
 Little Miss Bluebeard Goetz-Gershwin
 Little Miss Fix-It Hurlbut-Smith
 Little Show, The Schwartz
 Lollipop Youmans
 Look Who's Here Hein
 Louie The 14th Romberg
 Love Letter, The Jacobi
 Love Song, The Kunneke
 Madame Pompadour Fall
 Magic Ring, The Levey
 Mam'selle 'Awkins Aarons
 Manhattan Mary Henderson
 Marjolaine Felix
 Marjorie Stothart-Culkin-Romberg
 Mary Hirsch
 Mary Jane McKane Youmans-Stothart
 Midsummer Night's Dream, A Mendelssohn
 Miracle, The Humperdinck
 Miss Springtime Kalman
 Modern Eve, A Gilbert
 Molly Darling Johnstone
 My Golden Girl Herbert
 My Maryland Romberg
 Naughty Riquette Straus
 New Moon, The Romberg
 New Yorkers, The Porter
 Nightingale, The Vecsey
 Nina-Rosa Romberg
 No No Nanette Youmans
 O'Brien Girl, The Hirsch
 Odds And Ends Dudley-Godfrey-Byrnes
 Of Thee I Sing Gershwin
 Oh, Kay! Gershwin
 Oh, My Dear! Hirsch
 Old Limerick Town Olcott
 Once Upon A Time Lyding
 O'Neil Of Derry Olcott
 One Kiss Yvain
 Opera Ball, The Heuberger
 Over The River Golden
 Paris Porter
 Peasant Girl Friml
 Peggy-Ann Rodgers

Pitter-Patter Friedlander
 Pom Pom Felix
 Poor Little Ritz Girl Romberg
 Poppy Jones
 Present Arms! Rodgers
 Princess Caprice Fall
 Princess Flavia Romberg
 Purple Road, The Reinhardt-Peters
 Queen High Gensler
 Queen O' Hearts Gensler-Wilkinson
 Rambler Rose Jacobi
 Ramblers, The Kalmor-Ruby
 Red Robe, The Gilbert
 Rosalie Romberg-Gershwin
 Rose Of The Alhambra, The Hosmer
 Rose-Marie Friml-Stothart
 Runnin' Wild Mock-Johnson
 School Girl, The Stuart
 See-Saw Hirsch
 Shameen Dhu Olcott
 Simple Simon Rodgers
 Social Whirl, The Kerker
 Society Circus Klein
 Somebody's Sweetheart Bafunno
 Song Of The Flame Stothart-Gershwin
 Spring Is Here Rodgers
 Springtime Of Youth Kollo-Romberg
 Strike Up The Band Gershwin
 Street Singer, The Kempner-Timberg-Myers
 Student Prince Romberg
 Sweetheart Shop, The Felix
 Sweetheart Time Donaldson-Meyer
 Sweet Little Devil Gershwin
 Telephone Girl, The Kerker
 Terence Olcott
 Tell Me More Gershwin
 Three Musketeers, The Friml
 Three Romeo's, The Hubbell
 Three's A Crowd Schwartz
 Tickle Me Stothart
 Tip-Toes Gershwin
 Tourists, The Kerker
 Trip To Washington, A Jerome
 Twinkle Twinkle Archer
 Two Little Girls In Blue Lannin-Youmans
 Wang Morse
 When Dreams Come True Hein
 White Lilacs Hajos
 Wildflower, The Youmans-Stothart
 Woman Haters, The Eysler
 Yankee Princess, The Kolman
 Yes, Yes, Yvette Caesar-Charig
 Yours Truly Hubbell
 Ziegfeld Follies 1914 Stomper-Hubbell
 Ziegfeld Follies 1917 Hubbell-Stomper
 Ziegfeld Follies 1918 Hirsch-Stomper
 Ziegfeld Follies 1919 Stomper
 Ziegfeld Follies 1920 Buck-Stomper
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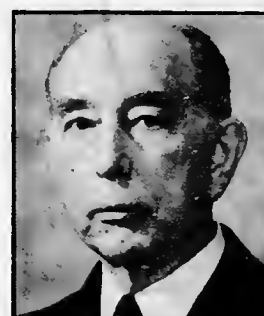
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PLAINT		<i>Bohemian</i>
AMARILLI		<i>Caccini</i>
IT RAINS IN MY HEART		<i>Debussy</i>
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WITH A WATER LILY		<i>Grieg</i>
AIR		<i>Handel</i>
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KITTY OF COLERAINE		<i>Irish</i>
LOVE IS A BAURLE		<i>Leveridge</i>
TO BE NEAR THEE		<i>Rosa</i>
THE SUN O'ER THE GANGES		<i>Scarlatti</i>
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NOW LOVE HAS FALSELY PLAYED ME		<i>Schubert</i>
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WHEN YOU FIND THE ONE
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THINK OF ME *and others*

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I'M FALLING IN LOVE WITH
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PERSONALITY
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BOYS
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YOU HAVE TO HAVE A PART TO
MAKE A HIT
WHEN YOU'RE WEARING THE
BALL AND CHAIN
YOU'RE THE ONLY ONE FOR ME
WHY SHOULD WE STAY HOME
AND SEW *and others*

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FOR BETTER OR FOR WORSE
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TWO LAUGHING IRISH EYES
ALL FOR YOU *and others*

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WOMAN
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MOONBEAMS
EVERY DAY IS LADIES' DAY
WITH ME
BECAUSE YOU'RE YOU
THE STREETS OF NEW YORK
IF YOU LOVE BUT ME *and others*

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PEOPLE WILL TALK, YOU KNOW
MY TOAST TO YOU
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FOR THE FINEST
I'VE DANCED TO BEAT THE BAND
LOGIC
WHAT A POSITION FOR ME
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I, MYSELF AND ME *and others*

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 BELLE OF MAYFAIR (H).....Stuart
 BELLE OF NEW YORK (H).....Kerker
 BITTER SWEET (H).....Coward
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 BROKEN IDOL (R).....Van Alstyne
 BURGOMASTER (W).....Luders
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 CHOCOLATE SOLDIER (W).....Straus
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 DONNA JUANITA (H).....Von Suppe
 DR. DE LUXE (W).....Hoschna
 DUCHESS (W).....Herbert
 EILEEN (W).....Herbert
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 FLORODORA (H).....Stuart
 FORBIDDEN LAND (W).....Steely-Chapin
 FORTUNE TELLER (W).....Herbert
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 GIRL AND THE KAISER (H).....Jarno
 GIRL IN THE TRAIN (W).....Fall
 GIRL OF MY DREAMS (W).....Hoschna
 GOING UP (W).....Hirsch
 GRAND MOGUL (W).....Luders
 HALF MOON (H).....Jacoby
 HEART BREAKERS (W).....Edwards
 HER LITTLE HIGHNESS (R).....DeKoven
 HER REGIMENT (H).....Herbert
 HIS HONOR THE MAYOR (W).....Edwards
 IN THE BARRACKS (R).....Bowers
 IN THE PASHA'S GARDEN (H).....Seymour
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 JOLLY MUSKETEERS (W).....Stange-Edwards
 KATY DID (W).....Hoschna
 KING DODO (W).....Luders
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 LEONARDO (H).....Thorne
 LITTLE BOY BLUE (R).....Edwards-Madden
 LONELY ROMEO (R).....Franklin-Bowers
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 LOVE WALTZ (W).....Lasky-Berton
 MADAME SHERRY (W).....Hoschna

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 MAYOR OF TOKIO (W).....Peters
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 WOODLAND (W).....Luders
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